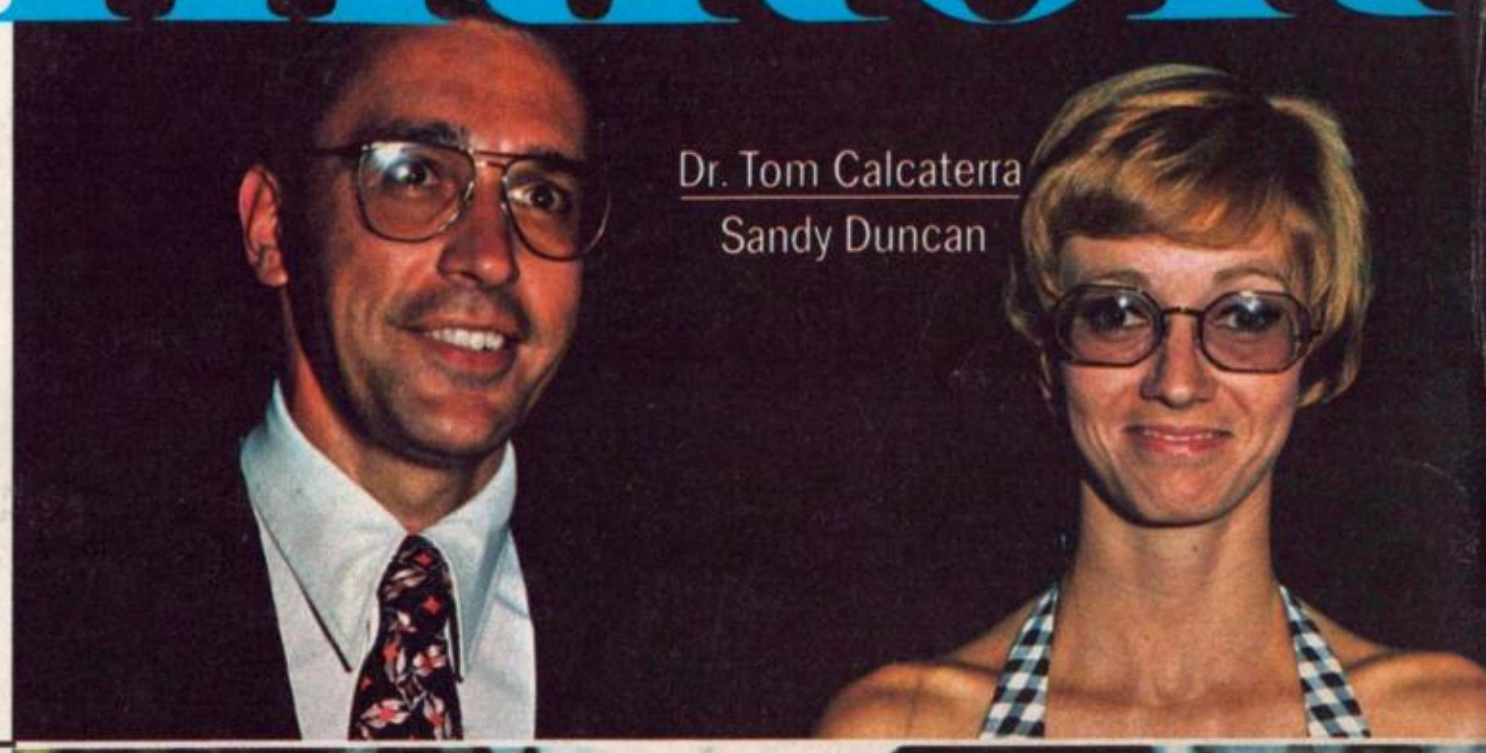
TOM JONES: The Truth About That Face Lift

FEB. 50¢

TV RADIO MIRROR

SANDY DUNCAN

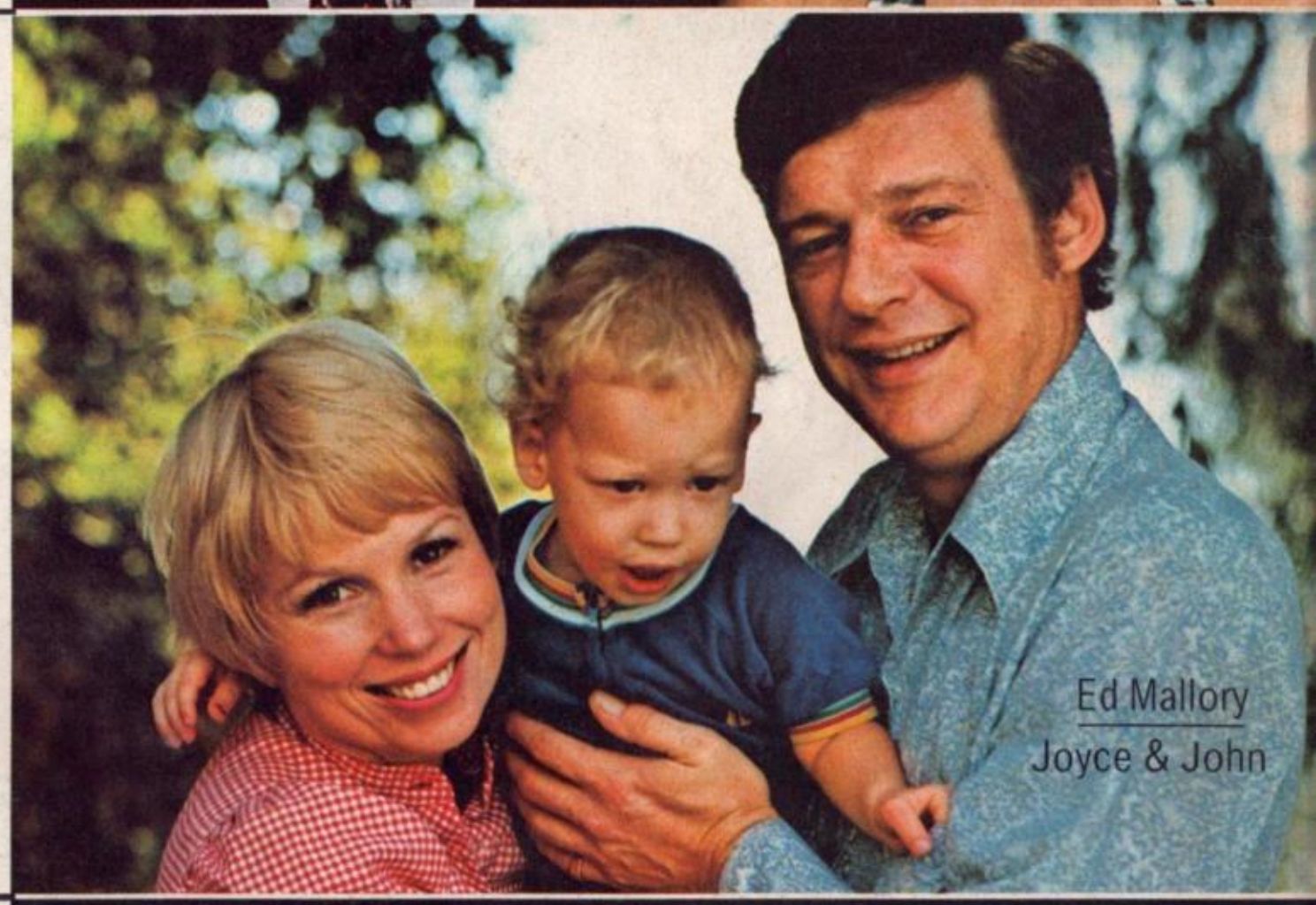
"Why I Had To Cancel Our Elopement"



Dr. Tom Calcaterra
Sandy Duncan

Why Cher Walked Out On Sonny

BEHIND THE SCENES WITH ED MALLORY OF "DAYS OF OUR LIVES"



Ed Mallory
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Bea Arthur Admits Maude's A Fraud:

"My Husband Wears The Pants In My Family"

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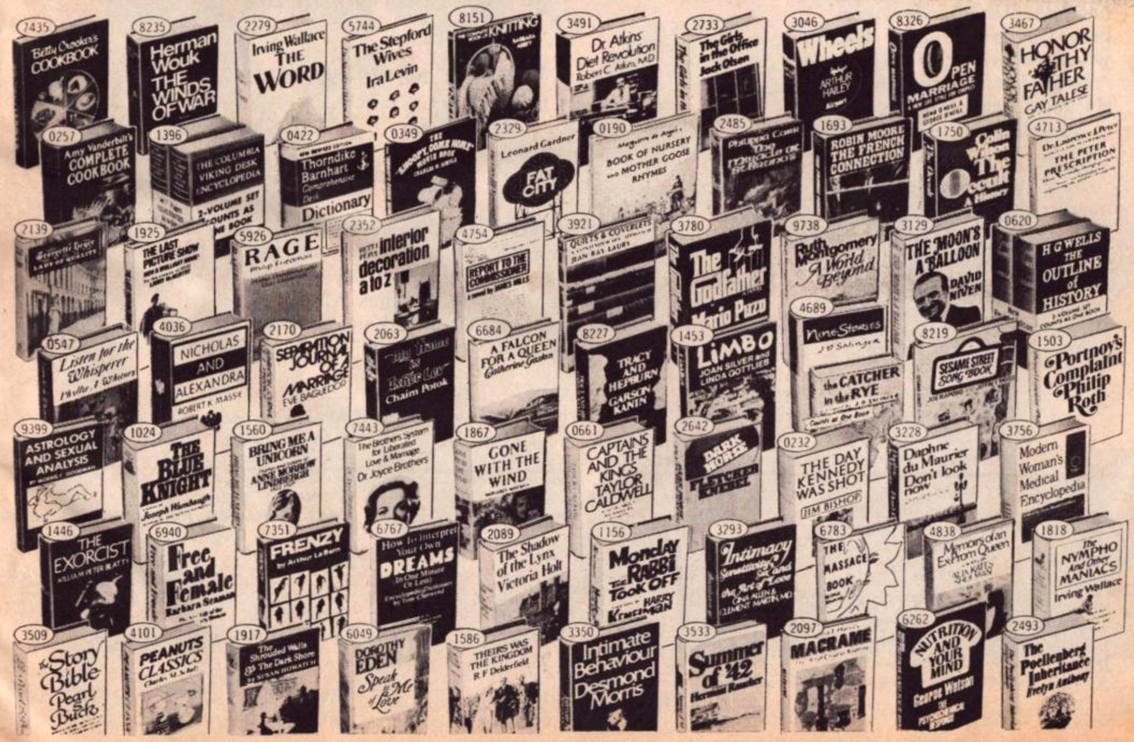
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TV RADIO MIRROR

FEBRUARY, 1973 VOL. 73, NO. 3

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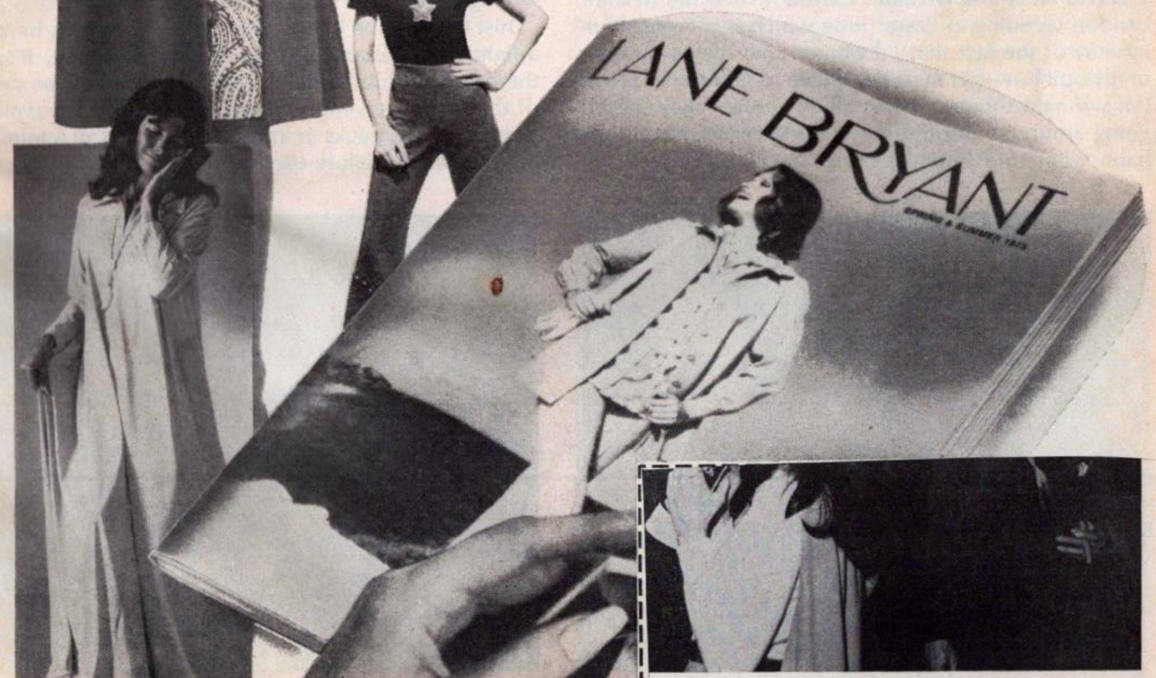


the New York theater—Marlo Thomas and her Herb Gardner. Father Danny was in the party.

EARL WILSON'S INSIDE STORY

With the TV stars rushing into the nightclubs to cash in on their popularity due to the boob tube, let's hope they don't take to drinkin', smokin', gamblin' and stayin' up late, and missin' their TV shows. **Ed McMahon**'s the latest with a smart show for audiences such as go to the St. Regis Maisonette in New York. He's big and likeable and talks about drinkers and drinking. I was surprised that he had studied up on the late W.C. Fields who supposedly said, "It was a woman who drove me to drink and I forgot to thank her for it."

Johnny Carson, **Doc Severinsen** and now Ed McMahon have gone into the nightclubs (from the Carson show)! Well, why not? There's money in it. **Jack Paar**, **Steve Allen** and **Merv Griffin** never did much about that very ripe loot hanging down for them to pluck from the money trees. But for McMahon, there's probably $10,000 to $15,000 a week extra for the grabbing. And that's nice grabbing.

David Frost and **Diahann Carroll** invited me to their London wedding at Easter time which is nice of them in view of the fact that I'd printed that they'd never—in my opinion—get married. I have to go now to prove I'm wrong. I thought it was all over when they started going around with other people, especially when Diahann went to a hotel opening in Yugoslavia with an interim friend. Happy Wedding, you two!

Now the next impertinent question to ask them is: "Will you be having children and if so, how many, and when?"

Diahann has said that love is color blind. And David swore to me that there'd been hardly any objections to the racial difference. **Sammy Davis** was a leader in that field, remember, when he married **Mai Britt**? He let the world know that he didn't care what color their offspring was—could be polka dot for all he cared.

So along came **Bette Davis'** ex-husband **Gary Merrill** playing the old doctor in *Young Doctor Kildare*!

'Twas a pleasure getting reacquainted with this old salt type who really isn't that old. Just because he loves the ocean and lives in Maine and has the guts to wear Bermuda shorts into the best restaurants in New York makes him seem different. He's merely individualistic. He went to Hollywood to work eight weeks taping the series. "Then it stretched into three months —longest job I ever had at one time," he says.

Just to continue being different, Gary bought himself a lighthouse to convert into a bachelor abode. It's on the coast outside Portland, Maine. He claims the noise of the foghorns is music to his ears just like the wail of sirens and firetrucks is music to me. Gary reminded me of the city fellow used to sirens who went to the country for a weekend. He couldn't sleep. It was absolutely quiet in the country and he kept waking up saying, "What was that?"

They're constantly asking **Kathleen Nolan** (*The Real McCoys*) to do another TV series and she says the movies have got her in their grip now and she's not anxious to go back to working so fiendishly.

It was *Limbo*, a movie about POW wives, that got her started. First, she had to gain 35 pounds, which she didn't mind, since nobody was telling her to stop eating. She decided it was a great life because she was handed 3 pages of script to learn every day instead of 20 to 30 as in the TV series she'd been associated with.

However, the importance of TV is not lost on the gal from St. Louis, Missouri. While in a Houston Japanese restaurant with her film director, **Mark Robson**, she was overjoyed when several Japanese came over for her autograph. This dismayed Robson who didn't know he was out with a celebrity. They knew Kathy from *The Real McCoys* which show all the Japanese had been brought up on in faraway Japan.

Fearless Forecast: Handsome **Don Stewart** (Mike Bauer of the CBS *Guiding Light* TV series) will be the next sexy singer to break through. After his big-time debut at the Rainbow Grill, he left hundreds of women fans crazier about him than they'd already been. We really think he can make it in the **Tom Jones-Engelbert Humperdinck** manner because of his charm, good looks and truly excellent voice—traits you rarely see combined nowadays in one guy. A bachelor, too (as I write this)!

American Bandstand is going into its 21st year and there's no stopping it. **Dick Clark**'s into many other projects and there's no stopping him, either. He produces syndicated radio programs and television specials, such as the New Year's Rockin' Eve which gave **Guy Lombardo** a run for his prime time.

"My organization's second to Sol Hurok in size," he said. "Ninety-five per cent of my activity is in producing things."

His *American Bandstand* is an open window to what's going down in the world. Its audience ranges from subteens to 35, but "more adults than children watch it," according to Clark.

Born in Mt. Vernon, New York, Dick made his fame and fortune on the East Coast, then continued his success in Los Angeles. His premise: "Get out of the east. Go west."

"I really believe that," he explained. "All migrations have been from east to west—from Europe to America, from New York to Chicago, from the eastern states to the west.

"I applied that principle and changed a kid's life. I met him at La Guardia Airport. He just got back from Vietnam and was going to his father in Pittsburgh. I asked him, 'Is that where you're going to settle down?'

"I think so,' he said. 'That's where my father is.'

"I said, 'Are you close to him?' He answered, 'Not really.'

"It turned out he really wanted to go to Arizona. So I told him, 'If I were your age, with no obligations, why go someplace you don't like? You can always see your father.'

"As far as I know, he went west to finish college. I give the same advice to my oldest son Richard, who's 15. I tell him, zero in on where you want to spend the rest of your life. Go to college there, sink your roots in there, and you'll probably marry there."

When comedian **Tim Conway** went to Hollywood, he had to change his name from Tom because there was already an actor named Tom Conway. He told **Flip Wilson** that the real reason for the name change was because of all his nephews and nieces. "I just didn't want to be called an Uncle Tom," he said.

(*Continued on page 7*)

Johnny and Ed like to clown off-camera as well as on. What's in your glass, Ed? Well, it could be Coca-Cola.

David Frost's not only acquiring a wife—he's gaining a daughter, also—Diahann Carroll's 12-year-old Suzanne.

Seen at the New York theater—Marlo Thomas and her steady, Herb Gardner. Father Danny was in the party.

Seeing Stars With Earl's Sassy Secretary

Claire & Richard Boone with Julie

Julie Allen

Richard Boone doesn't have a gun; however, he will travel and he did, from L.A. to New York, not to see me, but to plug his series, *Hec Ramsey*.

"Tell me, Mr. Paladin—I mean Mr. Ramsey, do you miss being Paladin?"

"You can call me Richard and I don't miss Paladin. I watch the reruns. But playing a criminologist in the year 1901 is a refreshing change."

"In a way, it's still sort of a Western, being a police chief who brings the first scientific study of crime to the West." I said this very scientifically.

"That's true and Ramsey says: 'Hanging is better than electrocution.' What do you say?" He asked me this very seriously.

"I say, if they don't give you a choice, run for the hills." I wasn't quite as serious as he was about this.

Right about then his wife rescued me and I noticed how tiny she was next to the bountiful Mr. Boone. He appeared like a giant when I stood next to him.

"This is my wife, Claire, and we've been married twenty-two years," Richard Boone said proudly with an arm around her shoulders. He sat down and she perched on the arm of the chair next to him like a little bird.

"Claire is about five foot and you are well over six foot. Does being married to such a petite woman give you a feeling of masculinity?" I ventured to ask.

"Being over six foot isn't what makes him masculine," Claire said with a broad grin.

Better not to go into detail about that remark, I thought to myself.

"Small women are very feminine. Claire likes being a housewife," he said, gazing admiringly at her. "I don't understand Women's Lib, I think they may be fouling something up that's important to men."

"I wonder what it could be?" I asked hesitatingly.

"If you don't know, then you're not a Women's Libber." He said this in a most profound manner.

"I am and I'm not," I answered, hoping to confuse him, although Richard Boone isn't the type of man that you can confuse. Though he's not handsome in the usual sense of the word, his face is interesting and his manner easy.

"What do you like to do for relaxation when you're not working, which isn't very often, I'm sure." I was beginning to feel like three's a crowd.

"Fishing. I won the Hawaiian International Tournament," he told me.

"What do you like to eat?"

"Italian food. There's a restaurant I love in Rome that makes Buffalo Cheese Balls."

"You're putting me on," I laughed, not believing what he said.

"It's true. They take mozzarella cheese and dip it in bitter chocolate and then deep-fry it. You've never tasted anything like it."

"I hope I never will, you certainly have strange tastes.

"Wait till the Italians here in New York hear about the Buffalo Cheese Balls," I told him as I suddenly felt a little hungry.

"They'll love it," he laughed aloud.

* * *

I collided with Rocky Graziano just as he finished taping one of his comical TV commercials.

"Oh, I know youse," he said.

"That's funny," I said. "Because I don't know youse. But now that I do know youse, may I tell you I think your commercials are adorable. And I finally finished reading your book, *The Rocky Road To Physical Fitness*."

"Aah! Youse don't need to exercise. Youse look physical enough to me." (I wonder what he meant by that?)

"As a physical fitness expert and a fighter, could you give the girls advice on how to protect themselves?" I asked gingerly.

"Protect demselves from what?"

"From overly aggressive males," I winked at him.

"Naw, I don't give no advice to the goils. I think it's da guy dat needs the protecting."

"Youse men have certainly learned how to stick together," I said.

"Well, wit women wanting to be liberated, what else can we do?"

As I waved goodbye to Rocky, I thought—he may just have a pernt.

—JULIE ALLEN

EARL WILSON *continued*

CBS President **Robert Wood** brought **David Birney** to New York for some publicity on his hot series, *Bridget Loves Bernie*. He then sent him two bottles of 15-year-old Scotch addressed to "Bernie David."

"That happens a lot now, people calling me Bernie," David said. "I don't drink hard stuff, just wine, so the Scotch will last another 15 years."

CBS has been very good to him, as he himself will admit. For two years he was on their *Love Is A Many Splendored Thing* before he got the offer for his new show.

David used to smoke three packs a day until two years ago. It was beginning to hurt his voice so he switched to a pipe. "I'm too neurotic to give up smoking," he said.

He recently appeared on *The Mike Douglas Show* with **Hugh O'Brian**. The former Wyatt Earp mentioned the five long years he spent on a horse. David mentioned all the time he's spending in bed on his new show. "Ours is the first series to show a couple in bed. It's a pleasant way to work."

David's father, retired FBI agent Edwin Birney of Cleveland, watches his son every Saturday night. He recently wrote him a fan letter: "I think you're going to be around for a while."

"When I directed **Jane Fonda** in *Any Wednesday*, I found she had remarkable humor," said **Robert Ellis Miller**. "Jane didn't know she was funny."

Miller, who directed many specials and series, including *Naked City*, *Armstrong Circle Theater*, *Ben Casey* and *Twilight Zone*, left Hollywood four years ago to direct movies in Europe. His latest is *Big Truck* with **Peter Ustinov**.

"We did that one in Israel. We were asleep in a hotel in Eilat when we were awakened by a loud bang. In the morning we found that a dog had stepped on a mine in front of the hotel. It could have been any one of us.

"There was a convent in the Judean Hills that we wanted to use in a scene. We told our military escort that we wanted to start filming at 7 in the morning. They said we had to start at 8:30. I said they didn't understand, that we have to start earlier in order to get the light. They said I didn't understand, that they had to clear the road of mines first. Naturally, I agreed to start at 8:30."

Miller looks toward the day he can come back to Hollywood and direct television again. "I love TV. I want to get my feet back into it."

When actor **Bruce Horn** first met comedienne **Fannie Flagg**, he found her sobbing hysterically. It happened when Fannie came to appear on the **Johnny Carson** show in New York. A union man told her not to go on as they were going on strike.

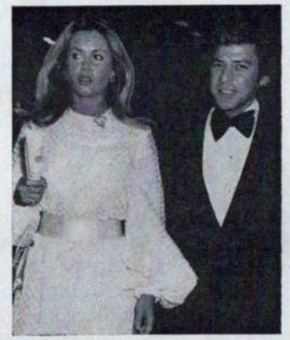
Fannie cried, "You don't know how long I've been trying to get on this show!" Bruce, who was working

(Continued on page 68)

It looked like the Andrews Sisters all over again but the face between Patti and Maxine belongs to Dorothy Lamour.

Henry Higgins? No—Johnny Mathis with Peggy Lennon.

Frank was very much present at pal Ken Venturi's wedding.



Liz Montgomery making the scene with Richard Michaels.

*Ex-*Search *star Roy Shuman married Alice Schoninger.*

The Waltons *has made Richard Thomas an actor to be noticed. Here he's with Lucy Ball, be-wigged as she'll be in* Mame.

The In-Scene

By Doris Lilly

If **Liza Minnelli** has the even temperament of her father, **Vincente Minnelli**, half-sister **Lorna Luft** is more like her aggressive daddy, **Sid Luft**, the man who pushed Judy Garland higher than she thought she could ever go. Lorna is tough, she knows what she wants, and she gets it. During a TV rehearsal when Lorna was asked to be "sweet" to one of her associates, she snorted, "*Sweet!* I pay *him*."

So here I am swearing up and down **George Hamilton** would never marry and he ups and does just that with former model **Alana Collins**. If you want to know how she finally got him to the altar, I can tell you it wasn't easy. After going together for five years, Alana gave him the ultimatum, "Either marry me, or I'll never see you again." He said yes and the happy couple are honeymooning in Greece where Georgie is making a film. So Alana accomplished what the daughter of the President of the United States of America couldn't.

Seen *Joanne Carson's V.I.P.s?* Pretty good, but for the way Joanne leans over her guests on the sofa during the interview like she is going for their throat. The V.I.P. title sure has gotten a lot of mileage. It was the title of a so-so film starring **Burton & Taylor**, the title of Washington D.C.-based columnist **Maxine Cheshire**'s gossip column, the title of the defunct **Joyce Susskind-Barbara Howar** T.V. disaster and now Joanne Carson has picked it up again as her very own. I mean, wouldn't you think somebody could come up with something original?

When **Warren Beatty** and **Julie Christie** first started going together back in 1970, Beatty was asked if he and Julie were going to get married. "If we are, we are. If not, we're not." Pretty evasive, I'd say. But the romance is over now and I guess they're not, or haven't been. (I can be evasive, too.) After a brief stopover with singer **Joni Mitchell**, Warren seems to have settled more or less permanently on the willing arm of **Liv Ullmann**. Julie Christie is finding temporary happiness with **Jerry Schatzberg** who used to have eyes for **Faye Dunaway**. And so it goes.

When **Rita Hayworth** married **Prince Aly Khan**, there were 1,000 turtles in the swimming pool with candles stuck to their backs to light up the night. Today, Rita is content at a dimly lit table for two with a former G.I. Joe who waited 28 years to court the girl of his dreams. Rita's smashing daughter, **Yasmin** (now 20), has a new fella, too. He is **Beppe Conalghi**, a rich Italian from Naples. Yasmin is a beauty and a dead ringer for her beautiful ma.

Barely divorced from shipping heiress **Christina Onassis, Joseph Bolker** did it again. This time he married **Dena Hofheinz Mann**, a terribly rich Texas socialite whose daddy built the Houston Astrodome. Bolker's first wife, you may remember, was the daughter of **Mark Taper**, one of the richest men in the world.

Christina Onassis isn't showing any signs of regret however and is tooling around Europe with **Nicholas Soames**, son of the British Ambassador to France.

If you worried about Italian film director **Luchino Visconti**, he is out of that Swiss clinic and busy as an Acapulco fly-swatter editing *Ludwig*. That other Italian, **Gina Lollobrigida**, is also making news with her new 24-year-old boyfriend **Renaud Verley**, who they tell me is an actor and I believe it. Gina, who looks sensational with or without Renaud, says she likes him because he makes her feel "so very, very young."

The interesting thing about the party **Jackie** and **Ari O.** gave at El Morocco in New York to celebrate their fourth wedding anniversary was not who was there but who was *not* there. **Rose Kennedy** and **Jean** and **Steve Smith** showed up, but where was **Ethel** and **Teddy**? The New Frontiersmen who scampered around Jackie like a pack of ringtailed monkeys before she married Onassis were also absent. And where were Jackie's high-class friends like the Mellons, Whitneys, and Wrightsmans? And what about her mother and father who live in nearby Newport?

Best-kept secret was what Ari gave his bride of four years, but I do hear he is trying to buy her a diamond mine in South Africa that he plans to call the Jackie Mine. Well, it's better than a dresser set.

The awfully beautiful home outside of Paris the **Duke and Duchess of Windsor** shared those many years has been for sale for quite a long time, but no buyers. Asking price one million dollars. With the Duke dead, the Duchess has cut the price in half, hoping to get it off her hands. So if you want to live like a king, you can. But if it's **Paul Newman** and **Joanne Woodward** you fancy, you can have their Beverly Hills house for even less. Three hundred and twenty-five thousand.

When **Philip Niarchos** (Stavros Niarchos' son) travels, he likes to take two ladies so no one will be able to pin him down to one. The last time he popped into Paris he was with actress **Viviane Ventura** and **Georgiana Russell**, the sometime companion of England's **Prince Charles**.

That other young Greek, **Alexander Onassis** (Ari's son) is in love again. Last time it was Baroness **Fiona von Thyssen**, whom daddy thought was a bit too long in the tooth for sonny boy and told him so. This time it is Italian actress **Elsa Martinelli** who has caught his eye and no one, and I mean no one, is going to talk him out of her.

Despite the split of TV's wonder woman **Barbara Walters** and husband **Lee Guber**, there doesn't seem to be anyone else for either person. Barbara rarely goes out and when she stopped in at the party given by **Millie** and **Bob Considine** in New York (he's the famed reporter), she was with Detroit columnist **Shirley Eder** and was gone after 20 minutes.

The whole town turned out in their best bib and tucker at a party given to welcome the **Earl of Snowdon** who was in New York on publication day of his book *Assignments*. Nobody who was anybody wanted to miss saying they'd seen Tony, and **Truman Capote** was there, **Andy Warhol, Mary Hemingway** (widow of Ernest), and **Lee Radziwill** who is in the midst of divorcing her husband. Lee was, as always, escorted by Truman. No, Tony's wife was not there.

Isn't that **Bobby Fischer** too much? He says he's looking for a wife, but she must be a virgin. Did you ever hear of such a thing? Not only must this Vestal Virgin be unsullied, but also tall, intelligent, non-aggressive, and be able to lose cheerfully at chess. If you know anybody who fills these absurd qualifications, please have them call Bobby who dwells somewhere atop Mount Olympus.

While **Cary Grant** is carrying on a quiet battle to gain custody of his beloved daughter **Jennifer** (do you know he carries around tape re-

(*Continued on page 30*)

BIG DAY FOR "DAYS"

Scene is the 7th birthday party of Days Of Our Lives. *Top: the cast: center left: Ed Mallory clowns with Susan Flannery while (right) Patricia Barry chats to Susan Seaforth. Below left: Peter Brown was there as were (above) Jim Jordan, Denise Alexander, and John Lupton.*

This child has a devoted mother, good clothes, balanced meals —and Pin-Worms!

A tormenting itch in the rectal area, nose-picking and fidgeting are often telltale signs of Pin-Worms. It can happen to anyone in *any* family—young or old, rich or poor. It's so common, medical authorities say that 1 out of 3 children examined, and many parents, have Pin-Worms *without knowing it*. And because Pin-Worms bring on itching and fidgeting, they can distract children and affect their school work!

What's more, Pin-Worms are *highly contagious*, so they can spread from person to person, until the whole family is infected.

What can you do about it? Fortunately there is an easy-to-take medication that gets rid of Pin-Worms. It's called Jayne's® P-W® tablets. Ask your pharmacist. He'll tell you that Jayne's P-W tablets are specially formulated with an effective medical ingredient that gets Pin-Worms out of your system. For a free informative pamphlet giving medical facts about Pin-Worms, send name and address to Jayne's P-W, Dept. M1, Box 400, New York, N.Y. 10016.

Dean of Hollywood

Lucy's Frustrations: By Thanksgiving **Lucille Ball** had hoped to have **Liza Minnelli** as her new daughter-in-law. But Liza takes after her late mother when it comes to a showdown. **Judy Garland** never allowed anybody to push her into something, and Liza isn't about to let Lucy tell her what to do. Therefore, Liza and **Desi** had not seen a preacher by turkey time, though the pair remained happily in love. However, Lucy won't be satisfied until they legalize their love with a marriage license. TV RADIO MIRROR scooped months ago that Liza considered herself already married to Desi, following their candlelight vows alone on a Southern California beach. Then Liza saw no need to marry Desi for "real." Later reportedly she began to change her mind, and consider having a legal ceremony—perhaps as you read this the two already have taken the step. But you can bet that Lucy did not set the date, nor push Liza into it though when Liza opened in Las Vegas last fall she did introduce Miss Ball as "my future mother-in-law." This most independent-minded girl told friends the same week, "Lucy is really trying to get us married. She even offered to buy us a big home in Beverly Hills, and a seventy-five thousand dollar yacht. I'll marry Desi when I am ready, and not because of any pressures from Lucy or my father." Father of course is **Vincente Minnelli**. Hopefully, Lucy's frustrations have ended by now, at least over her number one and only son. Doubt very much, however, if she is very ecstatic about her daughter dating female impersonator **Jim Bailey**, who specializes in emulating Judy Garland. But little Lucie inherited her mother's stubborn streak, and nobody is going to tell her what to do either. This is how mothers get gray, providing they don't dye their hair.

Worries! Worries! As if **Chad Everett** didn't have enough to worry about! Same day word was circulating around CBS-TV that unless *Medical Center* started picking up in the ratings it would not be around come this fall, its star Chad Everett received an urgent call from wife **Shelby**. She was doubled over in pain, and Chad raced home to take her to a hospital, Memorial, in Panorama City. It is the nearest medical facility to the Everett home in the San Fernando Valley. Immediately, doctors started a series of tests to determine if Mrs. Everett had suffered a miscarriage or an attack of appendicitis. Of course the nurses were all agog seeing TV's Dr. Gannon in the corridors. But Chad's face held the expression of a very worried man until the illness was diagnosed as the flu.

Mix-Up: An actress living abroad found herself in quite a predicament. She discovered that she was expecting a baby, but not her husband's. Though living together, the marriage had been based on separate bedrooms for some time. The star became pregnant by a British actor who is very much married. However, she was determined to have the child. Her lover, on his part, ended the romance and removed himself from the scene by accepting an acting job that would take him to the States for at least a year. Now he's very sorry he did. Shortly after he left London with his family, the actress lost the baby in miscarriage. Anyway maybe it all turned out for the best, because the actress and her husband are now back in the same bedroom.

Protective Fans: Someone tipped a photographer that **Elvis Presley** and a "new love" interest would be at a recording session in RCA's Hollywood studios. So the photographer appeared and, sure enough, outside the entrance were a dozen or so loyal Presley fans who manage to track down the star when he's in town. But the cameraman discovered they were too loyal. When Presley emerged from the building, he did indeed have a pretty girl on his arm, and Mr. Photog really thought he had a scoop. However, as soon as he lifted his camera to take a picture, he was pounced upon by nearly all the girls. They told him, "You can't take his picture. El has been hurt enough." I don't know if El has been hurt enough, but the lensman barely escaped without serious injury, luckily only suffering a few minor cuts and bruises. And the man is no lightweight either. He weighs over 200 pounds and is a six-footer, but he proved no match for the Presley fans.

Yesterday's Star? When **Sandy Duncan** originally came to Hollywood only last year she was heralded as a "star." Never has a newcomer had the amount of publicity before a series started as she did, on the basis of some local bank commercials. And for a time her series held high in the ratings with help from Archie Bunker—her show following the popular *All In The Family*. Everything appeared to be coming up roses until Sandy was stricken with a tumor. But the petite Texan bounced back, and last September returned in a new series, but a different time slot. Unfortunately, the format proved a disaster, and the ratings kept dipping lower and lower until CBS announced a mid-season cancellation. So be it, but Sandy's disappointment was mitigated by her love for her doctor. Imagine he's relieved in a way. He was reluctant to become serious with the actress, because he wanted a housewife to come home to dine with, and not a star to tag along with, with the possibility also of being called "Mr. Duncan." The doc better keep his fingers crossed, though. There is talk that Sandy may be given a third chance, and come September appear in a new series with a new format.

The Inside: Jeanne Martin really shook up **Dean** and **Cathy Hawn** this past November. When the local courts denied her request to block Dean's divorce, Jeanne's attorneys said they would take their case to the Supreme Court. Famous last words! Remember Jeanne's statement when they first separated? She said she would not stand in Dean's way to marry another. Of course, the other then was **Gail Renshaw** but though names have changed, this should not make a difference. Insiders tell me Jeanne doesn't want Dean back, but feels that he has made still more millions since their split and so her share of the property settlement should be increased. . . . **Patty Duke** and **John Astin** are expecting their first child this summer. This was confirmed to me by a close associate, though the pair had refused to discuss the subject. Why? According to the same associate, they feared CBS would find out and change its mind about their new series, *The Patio*. It's a sitcom in which Patty falls in love and marries John (he plays a computer expert) and then they have a baby. Well, maybe they can start off the season with the baby, and use the filmed pilot show as a flashback. . . . Bridget really loves Bernie, or so it has been printed. In a question and answer column appearing in a Los Angeles newspaper it was reported that **Meredith Baxter** and **David Birney** are living together without benefit of clergy. Perhaps they are allergic to marriage. Meredith is a divorcee with children, and David has a mysterious ex-wife he refuses to discuss. . . . Congratulations to two nice people, **Carly Simon** and **James Taylor**. Sweethearts off and on since childhood they wed in early November in her New York apartment. The guest list only included two people, their mothers. When Carly was in Hollywood at the Troubadour last spring, her eyes sparkled everytime I mentioned her James.

Naughty, Naughty: Say, a certain superstar better watch out, or his ex will be calling the cops one of these weeks. He has been coming over to her place supposedly to visit their child, but later when the little girl is asleep he lashes verbally into his former wife, and on one occasion recently became so in-

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furiated he struck her in the face. She had a black eye for a week or so. Mr. Superstar isn't bothered about the divorce, but what bugs him is that she had fallen for another man. Although he had a reputation of playing around while married, his ego was shattered by the fact his now former wife could love another. I bet he looks into the mirror every morning and asks, "Who is the world's greatest sex symbol?" And the mirror probably answers, "You, master."

Place Your Bets: David Frost and **Diahann Carroll** announced they'll wed this Easter in London. Still, there are those in Hollywood hesitant to buy any wedding gifts as there have been many Frost Warnings in the pair's tumultuous two-year romance, while others greet the announcement with "Who cares anyway if they do?" It probably would have been more newsy if David's intended had been Minnie Mouse.

Dean On The Scene: Yes, the unexpected still happens in Hollywood. I can give you a firsthand account of why press agents are ulcer-prone. Columbia Studios hosted the Hollywood Women's Press Club at a press luncheon in connection with the opening of *Young Winston*. The ladies were urged to invite other press as their guests, and the studio picked up the tab for everything, including the English Dover sole probably caught off the California coast. Everything appeared to be very proper in the Crystal Room of the Beverly Hills Hotel. The head table seated **Robert Shaw, Simon Ward** (he plays Winston Churchill in the movie), producer **Carl Foreman**, the British consul and other dignitaries. Very, very proper with even a Pimm's Cup toast to the Queen. Shaw said a few words, Ward said a few words, and Foreman said many, many words. In the middle of his speech, however, a woman standing on the staircase in the rear of the room suddenly shouted most vehemently, "This is all so boring! Carry on, I am leaving." Leave she did, and to this day her identity remains a mystery. The press club did not claim her, neither did Columbia Studios. But for a few tense moments after her grand exit silence prevailed as the ladies looked aghast at each other, and Foreman stared at the door in disbelief, finally managing to say: "Why did she want to leave, she could have my seat up here?" Doubt very much if Foreman ever makes another appearance in the Crystal Room unless it's to address a seminar for the Prevention of the Unexpected in Hollywood.

Brave Woman: Takes a mighty courageous person to do what **Shirley Temple Black** did, revealing that she underwent a mastectomy (removal of a breast that had a malignant growth) at the Stanford Medical Center. She did so to prove to other women that the operation isn't that horrendous, and to show that cancer is not fatal if detected and treated. Mrs. Black's revelation was not in vain. Already she has received hundreds of letters from women thanking her for easing their minds about the surgery.

Sinatra Sponsors Marriage: If you are a pal of **Frank Sinatra** the price is usually never too high for the now retired star to pick up the tab. Sinatra did so recently when

(*Continued on page* 112)

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FAVORITE DAYTIME SHOW: 1. _____ 2. _____ 3. _____

BEST DAYTIME ACTRESS: 1. _____ 2. _____ 3. _____

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FAVORITE NIGHTTIME TV SHOW: 1. _____ 2. _____ 3. _____

BEST NIGHTTIME ACTRESS: 1. _____ 2. _____ 3. _____

BEST NIGHTTIME ACTOR: 1. _____ 2. _____ 3. _____

FAVORITE *NEW* TV SHOW: 1. _____ 2. _____ 3. _____

MY FAVORITE STORY IN THIS ISSUE IS: _____

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THE PUBLIC EYE

LARRY STORCH ENJOYS HIS FREEDOM AS A "CIVILIAN" / by Joyce Alban

● You never heard such conflicting reactions from two former TV non-coms about their return to "civilian" life. Last month Frank Sutton, the strait-laced Sergeant Carter of *Gomer Pyle—USMC*, told us how much (and why) he yearns for the home-biding security of another long-running series. Now Larry Storch—the genial, conniving Corporal Agarn of *F Troop*—tells quite a different story.

"I love the freedom I have now," he beams, "though I'll admit I'd be happy doing one series forever—if it could still be *F Troop*!" (Producers and distributors also wish shooting had continued on this cavalry-and-Indian sitcom after 1967. It's among the most popular off-network reruns today.)

"It's good to get away from doing the same character, over and over," Larry notes. "You need outside opportunities to *stretch* your talents. I like the diversity of roles, the variety of people you meet. It's a meaningful experience, just being on the same set with an actress like Lee Grant, as well as the greatest comedians."

Larry has been busy indeed since *F Troop* hung up its bugle. He's made movies here and abroad, guested on many TV shows and starred 22 times, in syndication, on *The Golddiggers*. It's an impressive record—particularly when you learn about the painful but unpublicized near-tragedy he has been through!

In August, 1970, Larry collapsed on the set of *The Doris Day Show*. "My legs just wouldn't work," he told me matter-of-factly. "So—we finished the scene about 6 o'clock that night, with me sitting down." The mysterious ailment persisted as Larry kept getting a different diagnosis from every doctor who examined him.

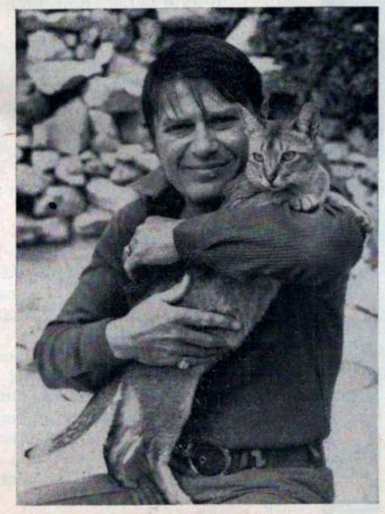
"Finally," said his wife Norma, in the same casual tone he'd used, "they discovered it was a deterioration of the right hip. The bones inside were like putty." These have now been replaced by the famous "Charnley hip," a ball-and-socket made of plastic. It was a fairly revolutionary technique at the time of Larry's operation in Sept. '71, and prognosis for his full recovery wasn't enhanced by a shocking mishap in the operating room.

Following four hours of surgery, his unconscious body was dropped on the floor while being transferred to a wheeled stretcher! So—back to the table for another hour-and-a-half, while the incision was reopened and the ball-and-socket manipulated back into place. "I was *out*, so I didn't feel a thing," Larry shrugs. Norma—who endured all that anxiety without benefit of anesthetic—simply returns her husband's cheerful smile.

They have something together, these two. It may be the major reason Larry enjoys his professional freedom so. They first met in San Francisco in 1947, when Norma Booth was a swimming champ who knew what she wanted—and had the courage to wait. "I saw him on stage at the Bal Tabarin and fell in love on sight," she laughs. "I sent a note backstage asking him to join me and my parents at our table."

They weren't wed until 1961—"I wanted to be sure it wasn't puppy love," Larry grins. They've never been separated a single day since—"He's too cute to be allowed out alone," Norma twinkles—though their schedule would appall many stars who wince at the "long hours" a TV series demands.

When I talked with them, Larry had just finished rehearsing and taping a big Alan King special for ABC. He and Norma had got to bed after 4 that morning, then up at 7 for the train to Philadelphia, where Larry guested on *The Mike Douglas Show* and made another appearance before returning to New York in time for cocktails at the Americana. After dinner, they were still on the go so Larry—a jazz buff who plays tenor sax and guitar—could catch a special gig by Zutty Singleton, Louis Armstrong's old drummer, before flying West the next day.



Ex-Corp. Agarn of F Troop *at home with one of the three Storch "boys."*

Versatility is Larry's middle name. In movies, he's played everything from a sadistic Mexican bandit to a child molester. On the nightclub circuit—to which he returned last March, after six months of learning to walk again with his new hip—he gives full rein to his inventive wit and an amazing command of dialects and mimicry.

"At the age of 7," he recalls, "I regaled my folks with impersonations of everyone I met. Laughter was very precious in those Depression days!" In the Storch family's ups-and-downs, he lived in widely scattered sections of his native New York, gathering a broad range of accents and material for his skits.

You'd think Larry and Norma would be suffering from "jet lag," with all their crisscrossing of the continent and oceans. In Hollywood, he might have to be in the studio at 5 A.M. for an "80-year-old" makeup. In Las Vegas, that's just when they'd be finishing their *dinner* after his last show. However, they love traveling so much, they even vacation on their own time in Europe and Africa!

Between times, there are many trips home to the Hollywood Hills, to see "our boys." These are three Abyssinian cats which, Larry explains, "look like small cougars—and not so *small*, at that." A fourth feline member of the family, ancestry unknown, once joined them out of the wilds but eventually went back. He still stops by occasionally, to sniff at the soft life led by the Abbies—and condescend to nibble the dainties his two-legged friends set before him. "Then," says Larry, "he returns to where he *knows* he's the Mayor of the Mountain."

The Abbies' special delight these days is the Storches' recently acquired water bed. They want to find out what's under those ripples that keep advancing before their paws! Their own first night on the dry, bounding billows, Larry told Norma complacently, "I'm the captain, you're my first mate."

"Aye, aye, sir," she responded smartly. "And your last mate, too!"

That would make quite a tag line for any story, but this one has a *surprise* ending. The Storches may soon sleep on that bed more often—and travel much less—than they planned. As we go to press, Larry's making a pilot for a "marital mixup" series so funny he couldn't resist it. Particularly since the femme star is Cloris Leachman. And the other male star? It's Frank Sutton! ●

WHAT'S AT THE MOVIES

1776

The World's Greatest Athlete

Rage

The Valachi Papers

by GEORGE CUTTINGHAM

1776 (COLUMBIA)
As a musical play, it won top awards in New York and London, and the film will most likely do just as well, in spite of some large and small weaknesses. Its tale of the men from the 13 original colonies who argued, schemed, compromised, and finally created the Declaration of Independence begins as a light-hearted pageant of song, dance, and rhetoric and ends as a drama that may grab the most cynical. The songs are pretty forgettable, some of the characterizations tend toward the shallow cuteness of Children's Theatre, but there are some fine performances as well, and a seductive quality of just plain good fun. But probably the best thing that *1776* has going for it is that, regardless of your political persuasion, the story of how this country got started defies you not to care. William Daniels, Howard Da Silva, Ken Howard, Donald Madden, and Blythe Danner head the cast.

The World's Greatest Athlete (BUENA VISTA)
This Walt Disney comedy offers Jan-Michael Vincent, as a jungle-bred orphan who becomes a sort of one-man Olympic team, Tim Conway and John Amos as two coaches in need of a win, and Howard Cosell as (what else?) Howard Cosell (which is already a funny enough characterization). *Plus* Roscoe Lee Browne as a slightly hip witch doctor, a beautiful tame tiger, and a few glimpses of Billy De Wolfe. Not all of the gags ring the bell, but a surprising number do, making this one of the better (clean) laugh shows around.

Rage (WARNER BROS.)
George C. Scott stars, and makes his directional debut, in this story of a Southwestern rancher who develops a murderous fury when he learns that his son has died, and he himself is dying, after being sprayed accidentally by an Army helicopter experimenting with nerve gas. The situation is built up slowly, chillingly, believably, and, helped greatly by the force of Scott's personality, generates good suspense before leveling off into an orgy of violence that is visually interesting but dramatically disappointing.

The Valachi Papers (COLUMBIA)
In the inevitable comparisons with *The Godfather*, *The Valachi Papers* can hold its own at least as to bloodshed and realism. Based on the testimony of Joe Valachi, who spilled the beans about the Mafia to a Senate committee (to save his own skin), the film is as informative as a documentary as it flashes back over Valachi's career as a lowly "soldier" for the mob. As a story it lacks some of the fictional richness that made *The Godfather* so entertaining; here, the mobsters are not touched with such charismatic movie glow, but are the wary, gross, no-nonsense figures of Valachi's landscape. Charles Bronson, an unusual casting choice, does a good job as Valachi, with interesting support from Gerald O'Loughlin, Lino Ventura, and Walter Chiara.

Hammer (UNITED ARTISTS)
This is a crime melodrama aimed at the black market, starring Fred Williamson as a boxer who finds it hard to believe that his "victories" have been programmed by the Big Shots. Taken on its own narrow terms (nary a decent honky in sight) the film is pretty effective: suspenseful, well-performed, and with a lot of funky authenticity of setting and language that will set Aunt Martha gasping for the smelling salts.

Heat (LEVITT-PICKMAN)
Andy Warhol's films used to be part of the Greenwich Village underground scene—boringly improvised, crudely photographed works, anti-social, anti-artistic and anti-heterosexual in nature, in which dreary amateur performers displayed their psychic and sexual freakishness, mostly for audiences of similar bent. Now Warhol and his cohort Paul Morrissey shoot in color and get national distribution, but their product is cut from the same tacky cloth. So if you're looking for all-around ugliness, technical ineptitude, and mindless, campy pornography, hurry over to the box office and catch Sylvia Miles and Joe Dallesandro in this Fire Island home movie about a pudgy middle-aged actress and a stupid stud.

ON BOOKS

By Paul Harris

Ziegfeld, by Charles Higham, *Regnery, 114 West Illinois St., Chicago, Ill. 245 pp. $7.95.*

This first full-length biography of showman Florenz Ziegfeld is filled with reward for anyone interested in American show business. Although Mr. Higham's style is not up to the gaudy life that Ziegfeld led, he has done his research well and is guaranteed to hold your interest as he tells how Ziegfeld made himself the premier showman of the Western world. Here are his theatrical and romantic triumphs and defeats . . . the full story of his tempestuous love affair with Anna Held, and the gallantry of Billie Burke after she had become Mrs. Ziegfeld.

Nobody's Business, by Penelope Gilliatt. *Viking, 625 Madison Ave., New York. 185 pp. $6.95.*

Nine superb short stories by the woman who gave us *Sunday Bloody Sunday*—1971's most stunning film. Each story gives startling insights into the human heart and our mortal condition. Each is a gem. Miss Gilliatt has already adapted one of her stories for television—and if we're lucky, she'll give us more.

On Directing, by Harold Clurman. *Macmillan, 866 Third Ave., New York. 308 pp., $7.95.*

Harold Clurman is one of the most distinguished American theatrical directors, and this invaluable book could become a Bible to anyone interested in a career in theater. Mr. Clurman discusses his method of studying a script, how he has worked with playwrights as prestigious as Odets, Miller, and Lillian Hellman; how he works with his actors. There are also many revealing anecdotes about Mr. Clurman's professional relationships. Almost a third of the book is given to Clurman's directing notes for ten productions. These alone make the book a major work, and they are guaranteed to quicken your interest in and appreciation of what is going on on the stage when you're a member of the audience. A fascinating book.

Hollywood In The Sixties, by John Baxter. *A. S. Barnes, Box 421, Cranbury, N.J. 172 pp., $2.95 (paperbound).*

This opinionated, highly readable, amazingly comprehensive overview of the films and the trends in filmmaking of the decade just passed will keep you amused and aghast as it reminds you of the decline of Hollywood production, the near-death of "stardom" in any real sense of the word, the hectic scramble among producers to find audiences, and the general all-round lack of fun that turned going to the movies into a trial rather than a pleasure. Interestingly and generously illustrated, the book's a real bargain at this price.

Miss Elizabeth Arden, by Alfred Allan Lewis and Constance Woodworth. *Coward, McCann & Geoghegan, 200 Madison Ave., New York. 320 pp., $7.95.*

Last year brought us *Madame*—the biography of Helena Rubinstein. And here is its companion piece—the life story of Rubinstein's greatest rival. These Queens of Cosmetics (like Elizabeth I and Mary of Scotland) never met—but they were always very aware of each other and *never* mentioned each other by name. Arden, who came into this world in Canada as Florence Nightingale Graham, made it very big, and if she sacrificed people, principles, and love to get to the top and stay there, it bothered her little if at all. There is something inhuman in such women: Their drives seem to be almost totally destructive, and yet they are fascinating. *Miss Elizabeth Arden* is a gossipy, bitchy, thoroughly researched and biting portrait of a driving (and driven) woman.

The Love Doctors, by Patrick M. McGrady, Jr. *Macmillan, 866 Third Ave., New York. 408 pp., $7.95.*

There's a lot of graphic language in this book, so let that be a warning to you. And now that the warning is out of the way, I can recommend that you not miss *The Love Doctors*. It's a superb in-depth job of research and reporting on the men and women so many of us turn to in our search for knowledge about sex and love and life. Mr. McGrady does Dr. Reuben in in a perceptive and funny chapter. He gives high marks for common sense and compassion to Ann Landers and Abigail Van Buren. He has serious reservations about Dr. Brothers, respect for Masters and Johnson, and very high regard indeed for Sten and Inge Hegeler, the Danish authors of *The ABZ of Love*. This is very much an adult book. Read properly, it can help a great deal in fostering saner attitudes toward sex, and give us all a better understanding of the true meaning of the word "love."

All The Queen's Men: Elizabeth I and Her Courtiers, by Neville Williams. *Macmillan, 866 Third Ave., New York. 272 pp., $12.95.*

Here's a refreshing new way of looking at Elizabeth. Mr. Williams, Great Britain's Deputy Keeper of Public Records, has placed Elizabeth at center stage in the context of the powerful and ambitious men who surrounded her: Leicester . . . Raleigh . . . Essex . . . Bacon, and others. As readable as a good historical novel, the book is beautifully and generously illustrated in both color and black and white. It's a grand addition to the current explosion of Tudor literature, and one which every buff of the Elizabethan Era will want.

The International Encyclopedia of Film, General Editor: Dr. Roger Manvell. American Advisory Editor: Prof. Lewis Jacobs. *Crown, 419 Park Ave., So., New York. 574 pp., $17.95.*

This stunning reference book is an immediate must for any serious film student. With almost 1300 entries . . . 1000 black and white illustrations . . . and 32 pages of color, the book covers world film in amazing detail. In addition to entries on personalities, there are articles on animation, underground film, censorship, documentary films, design, film music—virtually every subject you can think of. The illustrations alone are worth the price of the book. For the most part, they are highly unusual and refreshingly new. You'll spend a lot of happy hours browsing through these outsize pages.

Haunted Summer, by Anne Edwards. *Coward, McCann & Geoghegan, 200 Madison Ave., New York. 278 pp., $6.95.*

If you're fascinated by the poets Byron and Shelley, and early feminist Mary Godwin, you may find this semi-Gothic novel of interest. Goodness knows, Ms. Edwards works hard to create a brooding atmosphere, intended to lead up to Mary's creation of her great novel *Frankenstein* during the "haunted summer" this extremely odd group spend together on Switzerland's Lake Geneva. There are drug-taking and eerie midnight get-togethers in the dungeons of the Castle of Chillon where the protagonists scare the wits out of each other making up horror stories. There's a grisly suicide and there are a number of storms. I can't fault Ms. Edwards on the accuracy of her history and the essential truth of her view of this peculiar group. The fact is, however, that the protagonists' lives were so highly colored in actuality that there is little reason to fictionalize them. They were all their own best creations. And the same group—in the same situation—defeated another fine novelist just a couple of years ago when Derek Marlowe covered the same territory in his *A Single Summer With Lord B.* Someday, a successful novel may come out of this provocative situation, but on the basis of two attempts to date I'm inclined to doubt it.

The Chili Cookbook, by Johnrae Earl and James McCormick. *Price/Stern/Sloan, 410 North La Cienega Blvd., Los Angeles, Calif. 160 pp., $3.95 (paperbound).*

Praise the Lord and pass the bicarb! Here are almost 110 recipes for chili—ranging from Dallas County Jailhouse Chili through (believe it or not!) Tel Aviv chili (it's made with corned beef). Even if you don't try some of the recipes, you'll have a ball reading about Chili Hot Pants Style . . . Slightly Smashed Chili . . . Fire Call Chili . . . Iowa Red Chili . . . and dozens of others. A unique and wondrous book to have at hand on those winter nights when the only thing you want is a bowl of chili. Read it . . . and weep . . . and enjoy!

(*Continued on page* 83)

ON RECORDS

By Larry Thomas

POPULAR

★★★★ **Jim Bailey** (United Artists)—For those who haven't seen Bailey work his miracles of impersonation this record will come as quite a surprise. Undoubtedly the most talented of today's female impersonators, the young man is absolutely mesmerizing as he "does" Barbra Streisand, less so as Peggy Lee, but he is almost frightening as he summons up the shade of Judy Garland. I have not seen Bailey work his act live, but have seen pictures of him bewigged and costumed into striking resemblances of the stars he impersonates. It is the vocal talents with which he captures them, however, that is astounding—not merely in copying their style and intonation, but in summoning up the intensity of feeling that made each of the stars unique. For me, Bailey is least successful with his Peggy Lee numbers—"Is That All There Is" and a medley of Lee hits including "Why Don't You Do Right," "Manana," "Lover," and "Fever." Possibly this is because Miss Lee is such stylized perfection that she is her own best parody. Bailey's Streisand tracks are "Happy Days Are Here Again" and "Don't Rain On My Parade," both top drawer efforts with which you might be able to fool some of your friends into believing they are hearing the original girl herself. Likewise with the Garland medley of "You Made Me Love You," "For Me And My Gal," and "The Trolley Song." His *piece de resistance* for the fans, however, is Garland's inimitable "Over The Rainbow." It's taking nothing away from Bailey's artistry to say that he is only partially successful with this one, possibly because he's too vocally sure of himself, never managing to capture that cliff-hanging quality that kept Garland fans sitting on the edge of their seats wondering if she would manage to get through it again "this time" without mishap. His impersonations make up side one of the record. The second side is devoted to Bailey, himself, working in his own masculine voice, and a good sturdy one at that. His hand-picked songs include "Capricorn," "One Lady," "When I Found You," "Here Is A Love Song" and "Every Minute Every Day." Bailey claims his impersonations are only a gimmick that he has used to get himself attention so that he can make it with his own voice, and that he wants to drop them shortly in favor of striking out on his own career as himself. Maybe so, but it's just possible that the young man has saddled himself with not one Frankenstein's monster, but three . . . and the chances are that he may well be remembered more for his impersonations than for himself.

★★★½ **Bad But Not Evil,** Marjoe Gortner (Chelsea/RCA)—One of the surprise movie hits of this season has been the documentary *Marjoe*, in which Gortner tells how he was raised as a baby-faced, curly-topped soul-saving child evangelist, and how he ultimately lost his faith when he realized he was more con-man than converter of souls. Now the young star puts his gospel shouting background to work on a clutch of rock songs, many of them tinged with gospel fervor. He works well with this material, building the songs to a rousing peak, tapering them down only to rebuild the tension again. I was particularly taken with "Hoe-Bus," another called "Collection Box," a rousing "Glory, Glory Hallelujah," and an absolutely sensational finale called "Faith Healing Remedy (Jesus Is Your Friend)." He's ably assisted by as enthusiastic a group of gospel singers as I've heard outside a Deep South revival tent. Try it—I think you'll like it. It's plain to see that Mr. Gortner has a whole new career already blocked out for himself.

★★★½ **Love,** Caterina Valente with Werner Muller and his Orchestra (London Phase 4)—The lady, at one time Europe's favorite female singer, still packs a potent vocal punch. The voice may be a bit huskier, but it's still mighty pleasing on a splendid selection of old favorites that are too rarely heard, songs such as "At Last," "You Go To My Head," "As Time Goes By," "The Second Time Around," and Kurt Weill's evocative "It Never Was You," surely as haunting a song as was ever written.

★★★ **Stolen Goods, Gems Lifted from the Masters,** Dr. Teleny's Incredible Plugged-in Orchestra, Zack Laurence, Music Director (RCA)—The good doctor's orchestra would seem to owe much of its sound—if not all—to the electronic marvels of the incredible Moog Synthesizer, or something similar, though no such credit is given on the jacket. At any rate, the music will please some and annoy others for it's a sort of "greatest classical hits of all time" served up with a rock beat and the synthetic tones of electronic wizardry. Someone had a great deal of fun with it, from the calligraphic forgeries of the liner notes, to the sassy titles of the jumpy arrangements, to the delightful cover art, which is a take-off of the stunning museum robbery in the movie *Topkapi*. As for the music, the record serves up generous (sometimes too much so) treatments of Chopin's *"Revolutionary" Etude* and *Polonaise Militaire;* Beethoven's *"Hymn of Thanksgiving"* from the *Pastoral Symphony;* Mozart's *"Turkish Rondo"* and *Sonata in C:* (1st movement), Liszt's *Hungarian Rhapsody No. 2,* Schubert's *Marche Militaire,* Bach's *Jesu, Joy of Man's Desiring* and *Sleepers, Wake,* and Handel's *Hallelujah Chorus.*

SHOW BUSINESS

★★★★ **The Sea Hawk,** Classic Film Scores of Erich Wolfgang Korngold, Charles Gerhardt cond. National Philharmonic Orchestra of London (RCA)—One of my most treasured records is a 1962 Warner Bros. release devoted, like this one, solely to the movie background music of Erich Wolfgang Korngold. Long out of print, the record was enough to merely whet the appetite of film buffs the world over, who have been clamoring ever since for more. This record is a worthy companion that takes its place alongside that earlier classic. Korngold, a highly respected classical composer in Europe, came to Hollywood in 1934 to adapt the Mendelssohn music for Max Reinhardt's controversial production of *A Midsummer Night's Dream.* A contract with Warner Bros. was quickly forthcoming, and for the next 12 years, Korngold turned out some of the finest film scores ever written. He won Oscars for two of them—*Anthony Adverse* and *The Adventures of Robin Hood,* and was nominated for two others. This new record is absolutely splendid, captures much of that beautiful surging sound that one always associated with the Warner product, and best of all, there are only a few duplications from the earlier release, plus several themes that have never before been commercially released. The buff will be pleased to find themes (sometimes a single one, other times as many as four!) from the following movies: *The Sea Hawk, Of Human Bondage* (1945 remake), *The Adventures of Robin Hood, Juarez, Kings Row, The Constant Nymph, Captain Blood, Anthony Adverse, Between Two Worlds, Deception,* and *Escape Me Never.* If you've any interest in film music at all, I urge you to get it now while it's available, for this, too, will probably disappear as did its predecessor.

CLASSICAL

★★★ **Handel: Music For The Royal Fireworks; Water Music,** Neville Marriner cond. Academy of St. Martin-In-The-Fields (Argo)—These two favorite Handel suites are given absolutely beautiful performances by Marriner and his splendidly talented musicians. It is a superb chamber orchestra performance of two Baroque masterworks.

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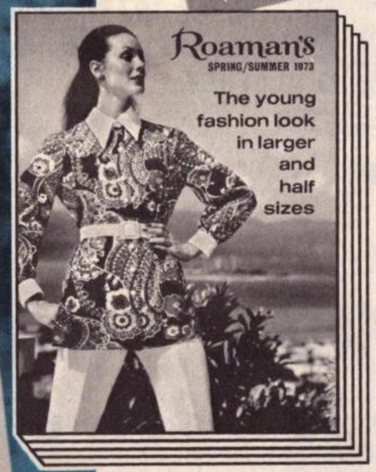

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Tom has had lots of movie offers, but they have come at a time when the film industry as a whole has been in a slump. He was to make *The Gospel Singer,* but plans to make the film were suspended even after his public relations people had moved to Hollywood for six months, to assess the market there. Interestingly, Tom's good friend, Engelbert Humperdinck, has a movie title role lined up—in *The*

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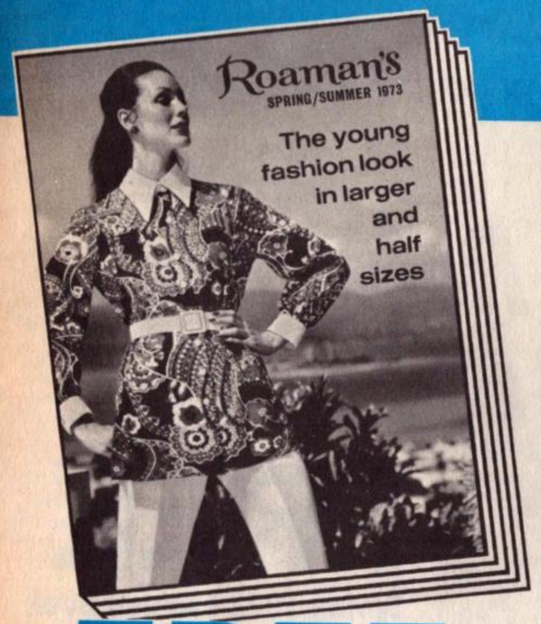

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The Truth About Tom Jones' Face Lift

Tempers have been flying high and he's been lying low ever since the operation. Operation? What operation?

"Tom Jones takes it off the chin," said one of Britain's leading newspapers. But the news went on to say that Tom's fans shouldn't be shaken—that he wasn't having a feminine-type face-lift operation. It was only an operation to remove his double chin and streamline it a little. Another leading British newspaper had broken the news that Tom Jones was about to enter Liz Taylor's and Lee Radziwill's London hospital for a face lift. "We knew it was from an impeccable source," said a researcher on the newspaper, "so we went ahead and published it. It's the truth and we don't think the truth should be suppressed even though Tom's public relations people don't like it."

The operation must certainly have been important to Tom because he went ahead with it even though he had time to cancel out and go to another even more private clinic in the English countryside where he would be less the focus of attention. The basis of the story was that Tom was having one of Britain's leading surgeons work on his neck and throat. The hospital visit was timed at a rest period between engagements. With a more classic profile, Tom would stand a better chance of getting the top movie roles that he seems to have set his heart on.

Peter O'Toole was one performer who had never been considered for a starring role in a movie till he had a good nose job. His title role in *Lawrence of Arabia* followed. You would hardly know Peter O'Toole today from the young actor who was featured as a bank guard in one of his early British movies, *The Man Who Robbed The Bank Of England.*

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Left: Tom sporting beard, after his operation: center, a recent shot of son Mark: right, Tom's wife (Linda) & his brother.

TOM JONES *continued*

Student Prince, a remake of the Mario Lanza-Edmund Purdom vehicle. As far as we know, Eng has had no need of plastic surgery, but in the movie he will be playing opposite Ann-Margret (in the Ann Blyth role) and, as all the world knows, she has been forced to make full use of facial surgery in recent months.

Whether or not Tom has had the operation with movie stardom in mind, there is no doubt about the buzz it has caused. Wrote a British female columnist, "Long life and a quick recovery to you but you've lost one loyal and devoted fan. Will the fans continue to throw their 38-inch bras at your large feet knowing you're so obsessed with your own looks?" She continued, "Somehow I don't find your 5 foot 6 inch of black curly-haired gyrating Celtic manhood quite so impressive now that I suspect you will possibly be spending your future private life peering permanently and lovingly at your recently rejuvenated profile."

"Five feet 6 inches"— that's another point that Tom's critics throw at him. His public relations people say he is six feet tall even without built-up Cuban heels. Many insist that he is 5′ 6″. Whenever we've met him he's always seemed to be 5′ 10″ without heels.

Other papers expressed shock at hearing of Tom's face lift. "My jaw dropped even lower than the chin he's just had tacked back up to read that Tom Jones has just had his face lifted." "Didn't it pin back your ears?" asked another British newspaper. (No, no. Tom hasn't had his ears done—just his chin and nose.)

Anyway it's done now and it's reshaped up a treat. Meanwhile Tom's public relations man was insisting, "It's not a face lift. Many singers who use a lot of vibrato find that it causes a build-up of tissue under the chin. It makes an uncomfortable little lump. That is what Tom wants to lose."

We talked to an eminent plastic surgeon. He scoffed at the idea that Tom was supposed to be having a chin-lift to help the vibrato in his voice. "There is no operation to my knowledge to the exterior of a singer's throat that would help his voice in any way."

The operation that would affect a voice's resonance would be removal of nodules from the vocal cords, but I gather there's no question about this being the case with Tom. It's always dangerous removing nodules from vocal cords especially if the patient's livelihood is singing. The operation has to be done under a microscope and the expert who does the job is an ortonologist. After nodules are removed, there is a distinct change of voice for awhile after the operation, but removing fat from under the chin could not possibly affect resonance of the wind chambers of the voice.

The Fitzroy-Nuffield Nursing Home, where Tom had his operation, protects the privacy of its patients. When Liz Taylor entered its portals for her hysterectomy four years ago, there was such an air of secrecy about her presence there that a rumor was started that she was suffering from malignant cancer.

The Tom Jones organization tried to shroud Tom's hospital admission in secrecy but, by coincidence, one of Tom's fellow-patients was journalist David Hill, the editor of a London magazine that has given Tom a lot of publicity. Press people who went to visit Mr. Hill bumped into Tom and his entourage.

It was noticed at the hospital that Tom had started to grow a beard. Naturally, after the chin-lift, his throat would be more than a little tender, so shaving would be out for some time. If you could get close enough to him, you would probably notice a little horizontal incision under the chin.

Tom's public relations people let one British newspaper have some inside information on Tom's operation: "But now for the anxious fans. Here's the official bulletin of Britain's King of Pop. He has had a small bump removed from under the chin. His beard is only there temporarily to hide the scar of the operation."

Meanwhile, the leading newspaper that had broken the story in England (apparently a nightclub owner had broken it in the United States) had headlined, "Take a last look at Tom Jones' old face before he has it lifted." The newspaper promised to publish a new picture for fans when Tom was due to come out from hiding.

Tom's publicity organization reacted to this by behaving in an unprecedented fashion. They were determined to punish the newspaper—not only was there a ban on a first picture of Tom and beard going to newspapers, but it was announced that there would be a set of other pictures which could be sold only to approved newspapers which had not published any suggestion that Tom had had a face lift—in spite of the fact that all the leading British dailies had said the face lift had taken place.

Of course, this wasn't Tom's first bout with plastic surgery. Four years previously, the same public relations man had tried to cover up when Tom had a rather good nose job. Tom was just having his nose straightened was the official word but in actual fact he was having it straightened, nipped, curved, and bobbed. For some time after the oper-

(*Continued on page* 22)

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TOM JONES

(*Continued from page* 20)

ation there seemed to be a bit of bone or cartilage out of place to the left of his nose, near the eye.

Tom's manager, a bright young spark called Gordon Mills, had to take a ribbing about Tom's face lift when he appeared at a dinner at Caesar's, a Thames side night-spot, at a party given by Cubby Broccoli, producer of the James Bond movies. Tom was once under consideration as the new James Bond, but it was felt he wasn't quite it. But, who knows, when Roger Moore gives up, with Tom's new more squarish jaw line—he might just fit the bill.

Some of Tom's closest show business friends had previously denied that he would ever have a face lift but one such close friend said to us, "It must be so, although I didn't think it possible."

The first time that Tom ventured out after his operation was to Engelbert Humperdinck's opening at the London Palladium. Some fans were given free tickets but—and this may be a first—they were told they weren't to take photos of Tom leaving the theater. Tom's presence was to be a big boost to Engel (they are business associates as well as friends). But attention would also be focused on Tom—his organization, MAM, knows how to turn what they consider bad publicity to good effect.

However, the fans were not told that they couldn't photograph Tom's arrival at the Palladium. Ten minutes after the show started, Tom's silver Rolls-Royce appeared around the bend in Argyle Street. Tom's son, Mark, was sitting in the front seat, beside the driver. Tom's public relations man, like an anxious father, had been walking up and down, in and out of the theater entrance, but the moment Tom's driver sighted a photographer and fans with cameras, he accelerated and, like a getaway car, the silver Rolls-Royce sped around the block and doubled back to the stage door of the Palladium. The fans ran in hot pursuit but just got there in time to see the disappearing backs of Tom, Mark, wife Linda, brother-in-law, sister Joan, and his mother, Mrs. Woodward. His sister and his mother were in identical silver mink coats—presents from Tom.

When the word got out in London that Tom had turned up conspicuously at the Palladium, but was apparently hiding backstage, two Fleet Street reporters were dispatched to get some pictures. Before they got there, however, and after the first half of the show was over, Tom popped up in the Royal Box at the right of the stage, sitting next to his mum and Linda.

Engelbert introduced Tom to the audience but said the audience would understand if Tom didn't come onstage. Tom grinned from behind a massive growth of beard. But when photographers tried to take photos of Tom as the spotlight fell on him, the rule of "no photos inside the theater" was enforced.

After the show a Fleet Street photographer tried to snap Tom but was asked to leave the theater. An entourage member—doubling as a bodyguard—walked between the photographer and Tom's mother and sister, even though these two lovely and unaffected ladies seemed to be enjoying their little bit of limelight.

Another entourage member bunny-hugged a photographer to stop him from taking more photographs and to keep him away from the dark alley exit where Tom was sneaking out of the Palladium. The entourage member made sure he didn't hurt the photographer and thus incur assault charges. Another photographer took a picture of the incident (although the entourage member hid his face) to show English newspaper readers the lengths Tom's perhaps misguided public relations men will go to, to protect what they consider is Tom's public image.

Meanwhile, the only person who ventured to the dark alley exit where Tom was ready to jump into the already revved-up Rolls-Royce was a loyal girl fan of long standing. Tom knows her well. However, when she greeted him with "Hello, Tom," he ignored her completely, climbing into the car with his head down. The girl was stunned. She wandered back to the lonely stage door of the Palladium—a sad, disconsolate figure. "I never thought he'd do it to me," she sobbed, hurt but angry, too. And that's a reaction from his fans that Tom's not used to.

Later, Tom turned up in his old homeland, Wales, sporting his new beard. According to reports, there was hardly a flicker of recognition when he arrived in Bala, a resort town in North Wales. Tom told people he would be shaving the beard off before returning to work after his two-month vacation. There could be a reason for the big shave. Tom's agent, Chris Hutchens, said, "There is something very interesting coming up in his career in the very near future."

—PETER SAUNDERS

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STYLE #40161 — PANT DRESS of same miracle fabric as style 40160 and with same magic midnight lace sleeving but with smartly flared pants. Back-zippered tunic top. Simulated 60" pearl rope included. Colors: Midnight Black or Formal White. **Sizes: 10 to 18, 14½ to 22½. Only $14.98.**

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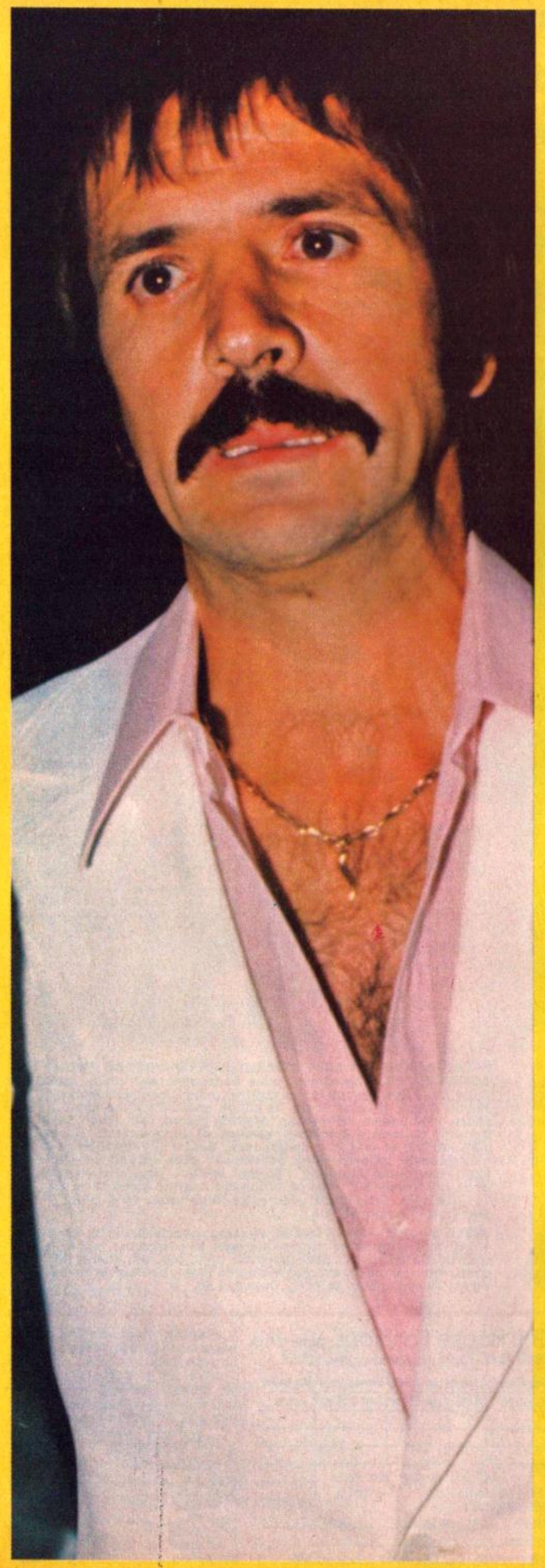

Is there such a thing as too much togetherness?

Looks like that just might be the reason for...

The Night Cher Walked Out On Sonny

History records the first gunfire at the Battle of Concord as being "the shot that was heard around the world."

While it's hardly of such importance, Las Vegas will long remember and be talking about "the slap that resounded down and across the entire entertainment strip."

That's the blow that Sonny is supposed to have administered to Cher. Or, according to other stories, she laid on him. To carry it further are the denials (but never by either of the two involved) that a swack was ever struck. There are any number of versions of just what did happen. The entire and exact truth will no doubt never be known, even if the two principals involved did decide to talk, because each would be giving a different side of the story.

The physical aspect of the entire affair really isn't the crux of the matter. There are certain facts that are known. The basic one is—Sonny and Cher did have a verbal fight, and there are witnesses to that. And they did walk out of their engagement at the Sahara Hotel two days early, without giving any prior notice. At 6:15 P.M. on a Sunday night Sonny Bono called the entertainment director of the Sahara and told him that he and Cher would be unable to go on because she was in a Los Angeles hospital with a spastic colon. The Congo Room was already filled with patrons. The hotel very graciously picked up the tab for the entire dinner show audience. Johnny Carson flew in from Los Angeles to do the midnight show. The room was shut down Monday night and on Tuesday Jerry Lewis opened as scheduled.

Other Sonny and Cher complications followed. He reported the following Wednesday for the taping of their CBS-TV show, Cher did not. Ultimately the pair made up and, at least as of this writing, everything seems "lovely" between them.

As Cher commented to Los Angeles columnist Jim Bacon after she and Sonny were back together, she never realized before that a simple spat between her and Sonny would ever make headlines. The star must have made the remark tongue in cheek. She surely couldn't be so naive as to believe that a fight which inconvenienced and disappointed hundreds of patrons (to say (*Continued on page* 107)

Somehow, through it all, she still manages to smile! Hard on the heels of her show's cancellation, Sandy Duncan tells us the latest of her tribulations:

"We were all set to elope... then I had to cancel it!"

The year 1972 was a year of grief mingled with joy for Sandy Duncan. After a happy start as the star of her own show, she was suddenly stricken with a tumor which left her blind in one eye. But out of this disaster came happiness—her meeting with Dr. Tom Calcaterra, the man she loves. They planned to marry last October (after her divorce from Bruce Scott was through) but the quirks of fate had not finished with the perky young star. Three days before the couple was scheduled to fly to Hawaii for the ceremony, Sandy got word from Texas that her grandmother, Mrs. Jeff Scott, had taken a turn for the worse—she's been very ill for several years. Sandy's mother called long-distance to Sandy who had to cancel all her plans and fly back to Tyler. Then Sandy heard, to her bitter disappointment, that her show would not be renewed next season.

But one thing is constant—Sandy plans to marry Tom, any moment now.

How does she feel about *that* change in her life?

To find out, we have to retrace our steps to a day in October last when Sandy Duncan slipped into Los Angeles Superior Court, accompanied by her managers Gus Schirmer and Jack Molthem and, after answering two short questions, finally received her divorce from actor-singer Bruce Scott Zachariades.

The divorce was long in coming, and no one knows just why, except that Sandy and Bruce were embroiled in a property settlement that almost refused to be settled.

That left the red-haired star free at last to marry Tom Calcaterra, the doctor she's been in love with ever since he saved her life last year when a tumor was removed from behind her left eye.

When this writer approached Sandy outside the court, she was understandably shaken. It wasn't easy for her to dissolve the marriage, even though she and Bruce split up over a year ago.

One expected Sandy to look happy, though—happy that now she was free, now she could go ahead with her planned nuptials with Tom.

"I'm scared to death," Sandy replied in a very shocking statement. "Yes, I'm going to marry Tom but I have this horrible fear that after a year or two of marriage he'll walk out on me!"

It seemed an incredible admission on Sandy's part, and especially at a time that should have been so happy for her.

"I can't talk about it anymore right now," Sandy said, being led away by her representatives and into a waiting limousine.

It had been a trying morning, and naturally Sandy wanted to escape the waiting press.

But a few days later she agreed to talk again, in an exclusive interview for TV RADIO MIRROR.

"I love Tom more than (*Continued on page* 88)

Left: Rumor is that Dave Dudley has given up his Roadrunners band and is enjoying working as a single. Right: Jan Howard also seems happy about going it free-style.

Country Party Line

Top: It was Nashville party time for the Round Mound of Sound, Kenny Price. Above: Tom T. Hall, due to appear at Carnegie Hall, was also on party round with wife Dixie.

Tom T. Hall opens the big doors for country music March 15 when Mercury Records has him skedded to appear at Carnegie Hall. Tom T. says he won't be making his show anymore "uptown" than it is now, which means his audience is going to see him as he is—which is great and completely natural. Incidentally, how did you all like Tom's dueting with **Patti Page**? Another first for country??? . . . One of my longtime favorites in the country field is **Jack Barlow** and since I hadn't heard too much about him in the recording game recently, I went looking for him to find out just what he has been doing to keep occupied. Big Jack grinned and quipped, "I've been making like a hamburger." After he stopped laughing over the quizzical look on my face, he explained that he's been concentrating pretty heavily in the commercial game and one of the nationwide bits he's done has him serving as the voice for a well-known hamburger. His deep voice is also the one you hear doing Kraft's cheese commercials. Jack—who was literally discovered on a tractor seat—spends his time between jingles raising cattle on his 51-acre ranch in Dickson, Tenn., playing a fairly heavy series of road dates and looking for another hit song to record for the Dot diskery.

My Friend **Red O'Donnell** requested that everyone sing a quiet and soft "bent note" birthday greeting to **Floyd Cramer** on his recent day of Happy, Happy. . . . You know, we all think we have troubles at one time or another, but I had the good fortune to spend some time with a young man recently who can definitely be an inspiration to all. **Dusan Valsco**, a 20-year-old musician from Yugoslavia, was brought to my attention through a phone call from Houston's famous heart specialist, Dr. **Michael DeBakey**, who did a heart transplant on Dusan four years ago and has taken a keen interest in the young man's talent. "Dusan had actually died," said the surgeon, "and at the last possible minute, a heart was found—making the transplant possible. Four years later, this boy is doing fantastic and I'd like very much to help him do something with his talent. Can you help me help him?" I said I would and Dusan came to Nashville. He is a talented musician, but more than that, he's pure inspiration to be around. He's so completely delighted with life and when you realize what he's been through—although you have to really question him in order to get him to talk about his surgery—you can't help but enjoy along with him. He wants to come to the U.S. (Continued on page 56)

September, 1910. Mrs. John Davenport of Southhampton absentmindedly lit up a cigarette after 120 hours of sitting for her portrait.
Goodbye, 120 hours.

You've come a long way, baby.

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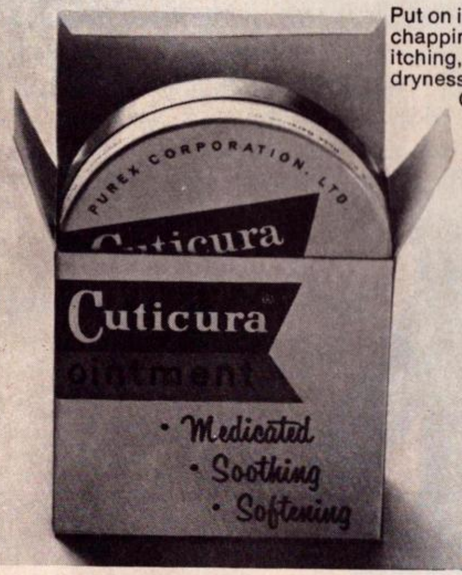

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DORIS LILLY *continued*

cordings of her voice?) the child's mother, **Dyan Cannon**, is livening up the French Riviera while shooting *The Last Of Sheila*. Even while working, it's nice to have someone around who cares, and **Terry Voisin,** the son of a Villefranche shipbuilder, cares for Dyan a lot.

Don't be surprised if **Polly Bergen,** the lady who made the turtle famous, and husband **Freddie Fields**, the agent supreme, get back together again. Those two were made for each other, but they just don't know it.

You'd think she'd seek a Moslem prince, but luscious **Raquel Welch** is stuck on **Ron Talsky** who is good-looking and a costume designer. Anyway they were in London together and Raquel said that Ron reminded her of Errol Flynn and that she was in love again. Maybe dress designers have something extra because **Lauren Bacall** is also making romantic news with **Ungaro**, the French designer.

At 67, **Greta Garbo** is still giving the younger generation a run for their money. When she was in Milan, Italy, her most constant companion was **Massimo Garcia**, very rich and very young.

I wonder if **Burt Reynolds** really proposed to **Dinah Shore** and if he did, why would it take her so long to "think it over?" If Burt asked me, it would take less than a second to say "when." I wouldn't even care "where," would you?

Now it's **Faye Dunaway** who is being considered for the part of Daisy in **The Great Gatsby**. I wish her well, but the only girl who could play the part with any style would have been a young **Katharine Hepburn**, or today's **Ali MacGraw**. I only wish **Bobby Evans** would put his personal feelings aside and give the part to Ali.

Do you ever sit up in bed at night and wonder whatever happened to **Christine Keeler**, the London call girl who made black headlines during the famous Profumo case? She's back in the news again with **Prince Assa Wassen**, son of Haile Selassie. —DORIS LILLY

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STYLE 40295 — SWIRLING PERMANENT PRESS PLEATS and a front-tied sweater top combine to create the season's newest feminine fashion look. Zipper-backed dress is no-iron polyester and Avril rayon crepe; sweater is 100% Orlon acrylic, both machine washable, both so wonderfully carefree. Ensemble in Light Blue or Pale Pink. **Sizes 10 to 18, 14½ to 22½. Only $10.98.**

STYLE 40296 — PACK A PLAID like this sweater-topped shirtdress ensemble and travel anywhere. Dress with permanent press pleats of polyester and rayon features convertible collar; sweater with matching accent trim is 100% hi-bulk Orlon. Both are fully machine washable, never need ironing. Colors: Orange as shown. **Sizes 10 to 18, 14½ to 22½. Only $10.98.**

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God'll get Bea Arthur for admitting it...but she's the first to say that:

"MAUDE'S A FRAUD!"

TV's new sensation, Maude, does and says the things we'd like to do and say. With her forbidding physical front and her top sergeant's booming voice, she can put any repairman in his place in the twinkling of a comeback.

"A lot of people," she says to a repairman who is trying to overcharge her, "would consider it outrageous to pay fifteen dollars for no work at all—count me among them."

And she can do to her husband just what she does to the strangers who cross her trembling path.

"God will get you for that," she says to Walter, her husband, and you get the distinct impression that God must be listening and will take some action later today.

The part seems to fit Beatrice Arthur like a boxing glove. She is Maude Findlay. Maude Findlay is her. The two appear to be interchangeable, like a pair of socks.

But Bea Arthur really isn't like Maude Findlay at all. She may act that way and strangers, who don't know her very well, will see Bea and hear Bea and nod their heads. That's Maude, they'll think.

What Bea Arthur really is is a tremendously skilled actress. She's created the part of Maude Findlay out of a few words in a description in a script for *All In The Family*, the show on which Maude made her debut.

But in real life, there's a chasm between Bea and Maude. And Bea knows it and so does her family, and they're all getting a tremendous kick out of how she's fooling the people.

Today, when service people come to the Saks family door (Bea is really Mrs. Gene Saks) and they catch sight of Bea, they tremble in their boots. Prices have been known to come down. Service invariably improves. Shoddy workmanship and cavalier attitudes disappear.

It wasn't always thus. There was a time —pre-Maude—when Mrs. Saks got the same shabby treatment from people that the rest of us get. And she didn't lift a tonsil to protest.

Her husband has always kidded her about her lack of complaining power.

"Bea," he says, "could get anything she wanted from people, the way she looks and the way she talks. But she's too timid to go back to the butcher if she gets a bad piece of meat, and squawk about it. If she wanted to, she could have them grovelling at her feet."

Bea knows it.

"I'm a large lady with a deep voice," she says, "but inside I'm butter."

And she doesn't dominate her family, either, although she probably could if she was that type. She tells everybody who'll listen that, at heart, she's a lazy lady, and, if she could do what she wanted to, she'd sit around and do nothing.

"I'd just sit there," she says, "but Gene makes me get up and go back to work. He's the one who tells me what to do."

The fact that she has been following Gene around for a long time is really what started the Maude show. Gene is a director and he had come out to Hollywood to do a movie—*The Last Of The Red Hot Lovers,* with Alan Arkin, Paula Prentiss, and Sally Kellerman.

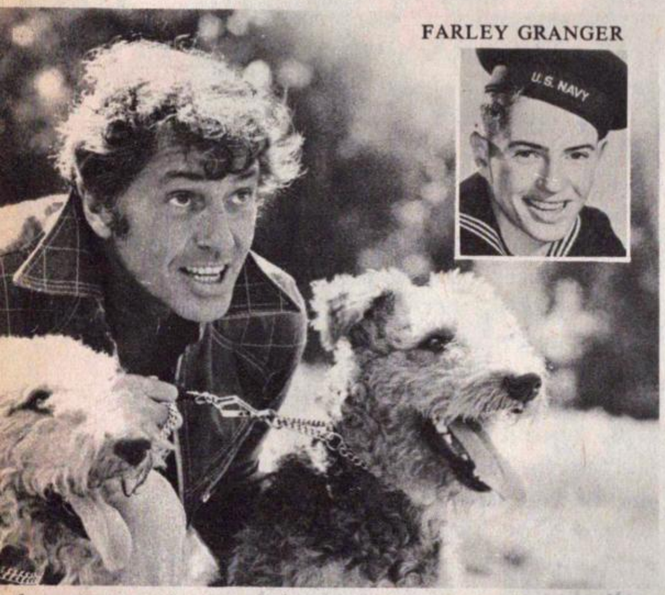
So, like the sweet, docile, dutiful wife she is, Bea packed her things and followed. It wasn't easy. She has an apartment in Manhattan and a lovely home in Bedford Village, a lovely Westchester County suburb. She didn't particularly like the idea of leaving all her lovely things and her comfortabe life. But she is Mrs. Saks first, so out she came.

While she was here, she checked in with a few old friends. One of these was Norman Lear, the man who (*Continued on page* 84)

More in the continuing series of

STARS OF "THE LATE SHOW"

By Claire Sills



FARLEY GRANGER

GLORIA GRAHAME

FARLEY GRANGER (*Strangers On A Train*) Producer Sam Goldwyn, in 1943, wanted a new young actor, a Gregory Peck type, to co-star with Anne Baxter in his Russian epic, *The North Star*. So he advertised in newspapers for a new face. That is how San Jose's Farley Earle Granger, then going on 18, became an overnight star; he answered the ad. For the next 12 years Farley was one of the busiest, most highly-publicized stars around. He played leads in a total of 24 pictures; they were all top-budget and many of them topnotch as well—*The Purple Heart, Rope, Enchantment, Roseanna McCoy, Our Very Own* among them. But, in 1955, after *The Girl In The Red Velvet Swing*, when he was 30, a door closed. His Hollywood parade was ended. Looking back on that period, Farley has observed honestly: "In my first few pictures, I was quite good. But it was pure instinct. Before long, I was playing each role the same way. The mannerisms that were charming in my first films became stupid and predictable. As my so-called 'box office appeal' faded, so did my confidence." At this low ebb, Farley deserted Hollywood and moved to New York to prove himself on the stage. With his "name," it was easy enough to get summer stock engagements, which he did, but Broadway was rougher. Hollywood stars, he was told, can't really act: "So, while I banged on producers' doors—which may have seemed a comedown for a movie hero, but was good experience —I kept busy in television." During the late 1950s, he co-starred in more than 30 major TV dramas, such as *Arrowsmith*, *The Heiress* (in the Montgomery Clift role), and *The Prisoner Of*

(Continued on page 44)

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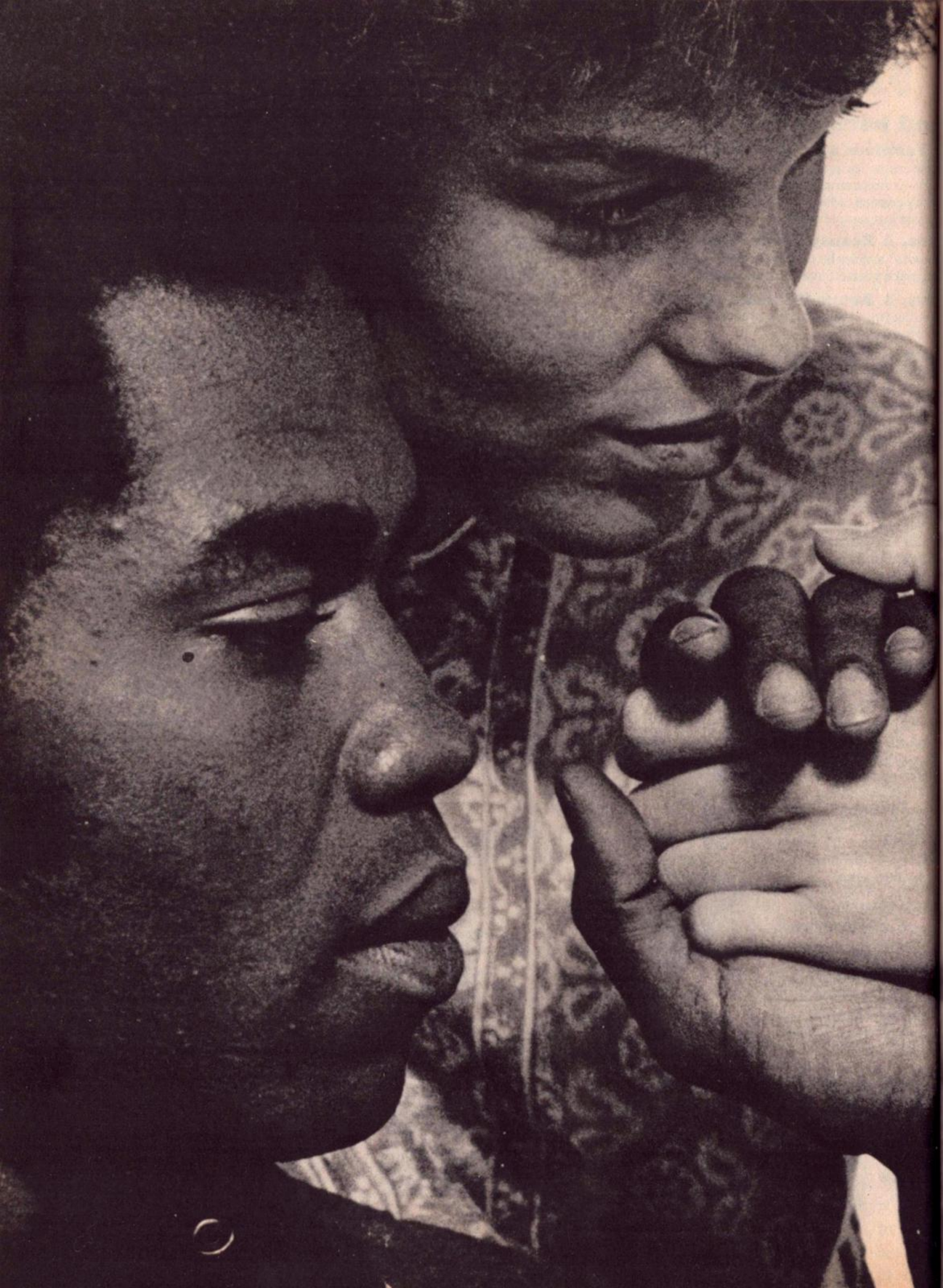


What's Black And White And Love All Over?

"I have a lot of anger in me," admitted Georg Stanford Brown, the intense, magnetic young star of ABC-TV's *The Rookies*.

"I don't think it's possible to be black and grow up in this country without having some form of anger in you—some kind of frustration. They make it very difficult—not just for black people, but for people of any color."

Yet the tall, talented actor has risen above his Harlem childhood and the days when he "bummed around the streets." He's successful; happily married to actress Tyne Daly, daughter of James Daly of CBS-TV's *Medical Center*, and is the proud father of two daughters.

Tyne, of course, is white but the young couple have no intention of letting their mixed marriage become a problem.

They were aware, when they married, of situations that might arise. "It wasn't that we didn't care," he told me, when we talked during his lunch-hour break from the exciting police series. "It's just that we did what we wanted to do. And that's all that really matters."

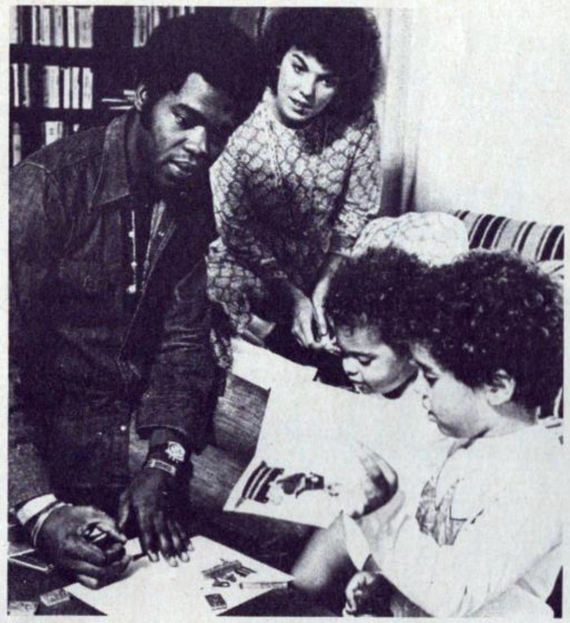
Reactions to the marriage have varied a great deal but there has been continuous improvement. "There was a time when people would come up and tackle us verbally," he recalled, with no hint of bitterness. "What did we do? What could we do? We just walked away.

"But this doesn't happen any more. Now, there are always looks. People respond in so many different ways. But we still have to go on with our lives." He shrugged.

"Fortunately there were no family problems. Her father didn't offer any objection, and there was never any resistance from our friends. We have a lot of mutual friends, who know, and like us both."

James Daly, Emmy-winner and Broadway veteran who has had a distinguished 30-year career on stage, screen and television, lives nearby, and the couple see him often. George has also (*Please turn the page*)

The Georg Stanford Brown marriage, that's what!



"Living with three women [wife Tyne, daughters Liz, 4 and Kathryne almost 2] can be difficult . . . but they're beautiful," Georg says proudly—and loves every moment of it.

GEORG STANFORD BROWN *continued*

worked with his father-in-law four times. James has two other married daughters, Pegeen and Glynn, and a teenage son, Timothy.

In his 29 years, Georg has come a long way, and seen a great many changes in his life. His background was a far cry from that enjoyd by Tyne.

Born in Havana, Cuba, he moved to New York when he was seven with his parents and older sister, Billie Jean.

He recalls little of his childhood in Harlem and the Bronx, which he describes as "uneventful." "I've blocked out most of it, so I guess it was painful," he said.

"My father was a private chauffeur. I suppose it was a struggle for most families in that less-than-middle-class position, but not from a child's point of view, I never looked upon it as being involved in a struggle. We did eat. But—in retrospect—I'm sure it was difficult.

"My parents were hard-working poor people, and I wasn't particularly close to them until ten years ago, after I had been away from home a few years. Then, all of a sudden, my mother and I became rather close. My father and I never communicated very well, right up to the time he died last year. I don't think of him very often, but have no hard feelings towards him.

"Mother's now living in New York. I don't write, and hate the telephone, so we don't communicate that much. But we think of each other. I love her, and my wife calls her."

He was, however, always close to his sister, although their personalities were quite opposite. Billie Jean worked hard, and became a secretary. Georg, in contrast, dropped out of school at sixteen.

"I'm very lazy, and hated school," he admitted. "I played truant fifty-four days in one semester, and when they told me 'Why don't you quit?' I thought that a lovely idea." Georg loved to sing, and won a scholarship to the Institute of Vocal Arts, but didn't take advantage of it.

Instead, he began traveling around the country with friends. "We slept on the beach, sang in groups on street corners, did a lot of gambling and messing around—street things," he recalled. "The money came from gambling, and friends. I had no idea what I wanted to do.

"After traveling around for three years, I ended up in Los Angeles in 1962, when I was nineteen and decided to go to school. My sister came out a few months later, started working, and I lived with her."

Georg enrolled at Los Angeles City College, studying Theater Arts and Philosophy, because "that seemed the easiest thing." As he explained: "Acting had always appealed to me, and I thought I'd try it. It seemed easy enough, and I'm very lazy. But I got to like it."

In fact, acting appealed to him so much that, two years later, he returned to New York to study at the American Musical and Dramatic Academy, which is when he met his tall, brown-haired, and beautiful young wife.

"We had classes together," he recalled. "One day I had just come in from playing basketball, and Tyne was blowing up balloons because we were going to have a bazaar, and we got into a philosophical discussion.

"We never dated, but we were married on June 26, 1966, after I graduated. We got married at her family's house in Suffern, New York. Her grandfather, a Methodist minister, married us under an apple tree at the back of the Daly's house. Afterwards we all went swimming, and had a party."

Georg was then working at his first acting job with the New York Shakespeare Festival. "I carried spears, and it was great," he grinned. "I got the day off from rehearsals and that evening's performance."

From spear-carrier, Georg went on to much meatier roles in such productions as *All's Well That Ends Well, Measure For Measure, Richard III* and *Macbeth.*

Then he was offered a screen test for the role of a revolutionary in *The Comedians,* with Elizabeth Taylor and Richard Burton; was flown to Paris for the test, and won his first screen role.

"Shortly after it was released, in 1967, I came back to California to find work and capitalize on the film being out, because nothing much was happening in New York," he recalled.

At that time, he and Tyne were expecting their first child, and the baby—Elizabeth Douglas, named after Georg's great-grandmother—was born on December 12, 1967, while Georg was in California.

"I wanted to be there, because we had been through natural childbirth classes together. But then this film came along—*Dayton's Devils*—and I was working on that. Tyne came out here eight days after the baby was born," he explained.

Georg didn't take long to find work in Hollywood, winning roles in *Bullitt,* with Steve McQueen, *God Bless You, Uncle Sam,* with James Daly and Robert Lansing, and guesting on numerous TV series, (*Continued on page* 83)

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Don't be surprised on the day Jack Lord walks off the set and doesn't go back. He says:

"I Owe My Wife a Year of My Life!"

As the sun faded in the horizon, the tall lean man held back the look of weariness that was locked on his face. Then in a flash a smile crossed his face, almost as if a memory of a promise had suddenly occurred. The smile, an unusual look for Jack Lord, turned what was an arduous task in making the wrap-up shot of the day, on *Hawaii Five-O*, into an easy and fun-filled finish. It is within Jack's power to make things the way he wants them, and he wanted it to go easy. It did.

In many ways, Jack's thoughts seem to continually flash back to a promise that he made his beloved wife of twenty-four years, Marie. It was a promise of a long and extensive belated honeymoon, one that would allow them to tour the world at their leisure. As Marie once put it, "Jack's work has always come first, and we've never really had a long vacation. Now I know we're ready for one. Jack's career will always come first, but in many ways I feel that some time away would be the best thing in the world for him and his career." There are many who agree, and notice that Jack's increasing happiness is based on the fact that he owes Marie a year. As he puts it, "I owe her a year, for us to just be together and have fun, just traveling and laughing. This next year may just be that year."

No man has ever tried harder than Jack Lord in his almost religious drive to reach the top of his profession. Jack has always striven for excellence in a way that few people have. He is a tireless, dedicated worker, who has personally made the success of *Hawaii Five-O* one of the significant events in TV. Marie has always stood next to Jack with loving advice and complete and total support. As Jack once told a guest star on the show, "I always feel as if Marie were standing right beside me wherever I am. It's almost as if we're one person in two bodies! I never make any decision without her." It may just be that Jack is finally tiring, and that Marie, ever wise, has really convinced him that a long vacation would be the best thing that they could do. No doubt, Jack sees the end of his series at hand, and he realizes that the long years have taken their toll on him. Now is the time for him to rest.

Jack has never been a man who is capable of slowing down, but as the years pass, it is more than likely that Jack is willing to make some concession to his years, and the enormous amount of strain that he has put upon himself. In a flash of revelation, Jack said reverently, "No one knows how hard it is to keep a TV series together, and although it is the work of many men, it is the responsibility of the star, that's me, to make sure it all works. Year after year I bring all my troubles home, and Marie solves them for me. Maybe it's about time we both just forgot about TV and careers and everything else for a year. Then I could return with fresh energy and do the kind of work I truly enjoy. After all, the pressure is off, we've had a success. After *Stoney Burke* I thought I'd never get another TV series. Now I know I can do what I want and that makes a big difference."

Marie, who is always quiet about her plans, since she just gets things done, did tell friends, "I think this time I've convinced Jack to really just take off with me, and wander the world. It will be the best time we've ever had. We'll be able to see all the museums that we've wanted to, as well as the cities in the world that Jack has always said he would like to live in, at least for a short time." In many ways, Jack owes Marie this trip since it is her dedication to him (*Continued on page* 105)

Special Daytime TV Bonus

WHO'S WHO ON "DAYS OF OUR LIVES"

A scrapbook guide for you to cut out and keep

Days Of Our Lives, the infinitely successful daytime serial, began its high-rating eighth year on NBC in November. What are the magic ingredients that make the show a *must* for tens of millions of viewers five times a week, 52 weeks a year? For one thing, rich characterizations—men and women we believe and care about. Interwoven story lines that hook us to the I-can't-wait-until-tomorrow point. Talented performers who become, in a very real if electronic sense, our friends. Plus hard, very hard work behind the scenes.

The continuing story revolves around Dr. Tom Horton, of University Hospital, his family (a large one), friends, and local residents of a town located somewhere in the Midwest. It is a story about people, about relationships, about their problems, but basically about everyday life.

Mrs. Ted Corday serves as Executive Producer for this Corday-Screen Gems presentation, produced in association with NBC-TV in Burbank, California.

As each half-hour episode begins, we see sands lazily but inexorably drifting down through an hourglass, and the voice of Dr. Horton tells us, *Like sands through the hourglass, so are the days of our lives.*

Here are thumbnail sketches of some of your favorites who appear in the show . . .

Alice Horton (Frances Reid)

Dr. Tom Horton (Macdonald Carey)

Macdonald Carey (as *Dr. Tom Horton*). Born in Sioux City, Iowa, Carey plays the starring role in *Days Of Our Lives*. The veteran actor of stage and motion pictures attended the University of Wisconsin and the University of Iowa where he received his B.A. and M.A. degrees. His first break came playing opposite Gertrude Lawrence on Broadway in *Lady In The Dark* in 1941. Carey went on to do innumerable roles of every sort, from Shakespeare to musical comedies.

He is probably known best for the more than 50 motion pictures he's appeared in. The compassionate dimension he gives to his role as Dr. Horton has helped make *Days Of Our Lives* a sustaining hit.

Now divorced, and the father of six children, he lives in Beverly Hills, California.

Frances Reid (as *Alice Horton*). Born in Wichita Falls, Texas, Frances portrays the wife of Dr. Tom Horton, and mother and grandmother of the Horton family. Her professional acting career spans more than 20 years on Broadway, in television, and in stock productions.

As a youngster, Frances studied at the famed Pasadena Playhouse, from which she graduated. Her quality and attitude of naturalness and warmth make her one of television's most gifted performers.

We know about the pressures of performers in show business, about the long hours they put in, and we talked about this to Frances. In her own words, "I know of no other job in which you can enjoy your work so much and still have time to enjoy your home!"

Edward Mallory (as *Bill Horton*). Born in Cumberland, Maryland, Ed studied drama at Carnegie Institute of Technology. A motion picture contract brought him to Hollywood after having appeared in just two local Pittsburgh television shows. Since his move to California, he has done work in six films. The easy-going, good-looking actor portrays the youngest son of Tom and Alice Horton on *Days Of Our Lives*.

Bill Horton (Edward Mallory)

Ed feels strongly about directing his energies toward improving his skills, and he actively participates in a local theatre workshop for that reason. Last December he directed and produced *Make A Promise, Keep A Promise* at California's Huntington Hartford Theatre, which starred a fellow cast member and good friend, singer Bill Hayes.

Three years ago, Ed married beautiful actress Joyce Bulifant, and on January 13, 1971, they became the happy parents of a son, Edward John.

Sandy Horton (Heather North)

Heather North (as *Sandy Horton*). Born in Pasadena, California, Heather plays the daughter of Tom Horton, Jr. The pretty, petite actress was crowned "Little Miss America" in 1956, and then went on to do numerous television commercials. She has appeared on several television shows, including *My Three Sons, Karen,* and *Bachelor Father.*

On May 22, 1971, Heather married H. Wesley Kenney, producer of *Days Of Our Lives.*

John Clarke (as *Mickey Horton*). Born in South Bend, Indiana, John was a law school student when he landed his part as the lawyer son of Tom and Alice Horton on *Days Of Our Lives*. As a child, John traveled a great deal, and because of his father's career in the Army, he has lived in at least 20 states.

Mickey Horton (John Clarke)

The intense, blond actor graduated from high school in Tokyo and went on to study television arts at U.C.L.A. where he received both his B.A. and Master's degrees.

John and his adorable wife Patty have two children and live in Claremont, California. Mickey Horton seems to be a rather serious husband and father, but John has a sense of humor that makes him irresistibly charming. In commenting about his private life and his image on the show, he says, "Well, I know of no other job in which a fellow can legally have two wives and three children at the same time."

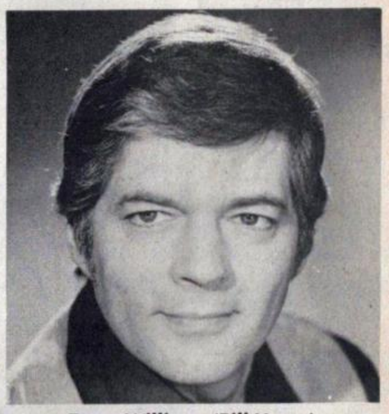
Susan Flannery (as *Dr. Laura Spencer Horton*). Born in New York, Susan portrays the wife of lawyer Mickey Horton on *Days Of Our Lives*. The attractive blonde actress is single and has the most phenomenal range of interests of practically anyone in Hollywood. These include: painting, golfing, scuba diving, interior decorating, and bike riding, just to name a few.

Dr. Laura Horton (Susan Flannery)

Susan is a graduate of Stephens College, and holds a Master's degree in theatre arts from Arizona State University. This amazing talent is also a licensed private plane pilot—and, to top it off, an expert auto mechanic!

Bill Hayes (as *Doug Williams*). Born in Chicago, Bill is probably best remembered as the handsome young singer on *Your Show Of Shows,* which ran for four-and-a-half years. He received a prized gold record for his "Ballad of Davy Crockett." He holds a B.A. degree from DePauw University, as well as a Master's degree from Northwestern.

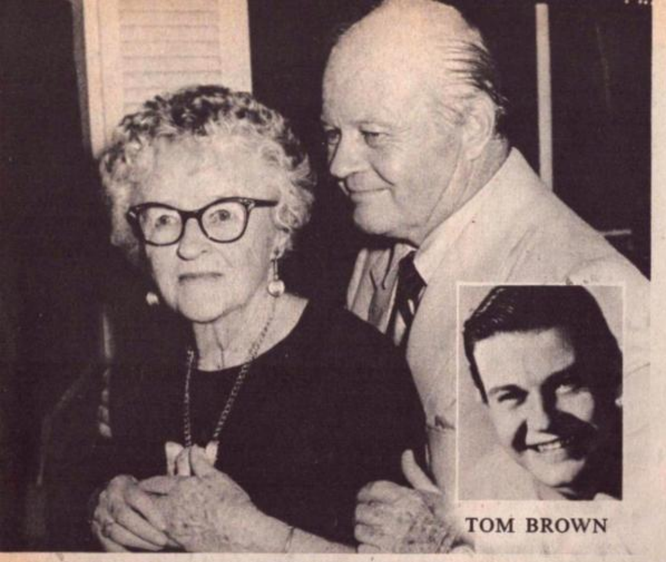
Bill made his mark on *Days Of Our Lives* playing the part of a singer in a local club, Sergio's. Since he joined the cast in 1970, he has drawn a tremendous amount of fan mail from all parts of the country. Even though he has played on Broadway, sung in supper clubs, and traveled in touring companies for over two decades, he remains as youthful and appealing as ever.



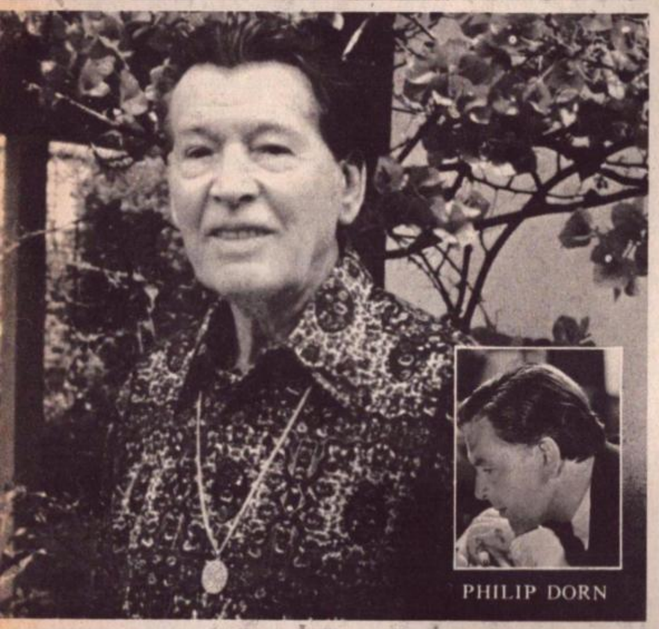
Doug Williams (Bill Hayes)

Now divorced, Bill is the father of five children ranging in age from 16 to 24. Some Hollywood rumors have linked Bill romantically with another *Days Of Our Lives* cast member, attractive Susan Seaforth, who portrays Julie Olson Banning. When we asked Bill at rehearsal recently what he likes most about his role, he grinningly replied, "That's easy! I get to play opposite not only the best actors I know, but the most beautiful people."

(*Continued on page 66*)



TOM BROWN



PHILIP DORN

LINDA STIRLING

STARS OF "THE LATE SHOW" *continued*

Zenda. Finally, New York producers recognized his abilities and cast him in a total of eight legitimate stage productions (*The Warm Peninsula*, *First Impressions*, etc.), the most satisfying of which probably was the New York City Center revival of *The King And I*, in which he did splendidly as the high-minded monarch of Siam. Farley also found himself much in demand to star in national touring companies of such plays as *Advise And Consent*. But the roles that really tested him as an actor came in the touring productions of the National Repertory Theatre; here he found himself playing in the classics, Ibsen's *Hedda Gabler*, Chekhov's *The Seagull*, and *She Stoops To Conquer*. All the while, he continued to study his craft with coaches Lee Strasberg, Stella Adler, and Sanford Meisner. In his legitimate stage work, Farley discovered somewhat to his surprise that he was essentially a character actor. "That's what I've always been, although I had to get away from Hollywood to realize it," he explains. "Out there, a leading man is often regarded as having little or no real talent. A character actor, on the other hand, may be respected for his ability, but seldom rates a starring role. The challenge is to create a living human being—a character. Otherwise, you're merely a puppet." Today, Farley Granger's long apprenticeship is paying off with a brand-new sort of movie career—meatier co-starring roles than he ever had before. Currently he is co-starring with Henry Fonda, Yul Brynner, and Dirk Bogarde in *The Serpent*, filmed on location in Paris. Just before this came *A Man Called Noon*, produced in Madrid, with Richard Crenna and Stephen Boyd. Prior to this, he was in the Philippines starring with Pamela Tiffin in *Those Days In The Sun*, in Sicily to co-star with Sylva Koscina in *The Chief Of Homicide Is A Sex Maniac*, and in Turkey making *The Painter And The Redhead*. As you can see, Farley Granger's movie career, after a 15-year lull, is definitely on again! As you can also see from our brand-new photo, snapped in the Borghese Gardens in Rome, Farley remains handsomely boyish-looking at 47. With him are two bright-eyed representatives of his hobby, which is raising Airedale terriers. Still a bachelor, still playing the field and admittedly in no hurry to marry, Farley has made his home in Rome for the past two years (he also owns a villa in (*Continued on page* 70)

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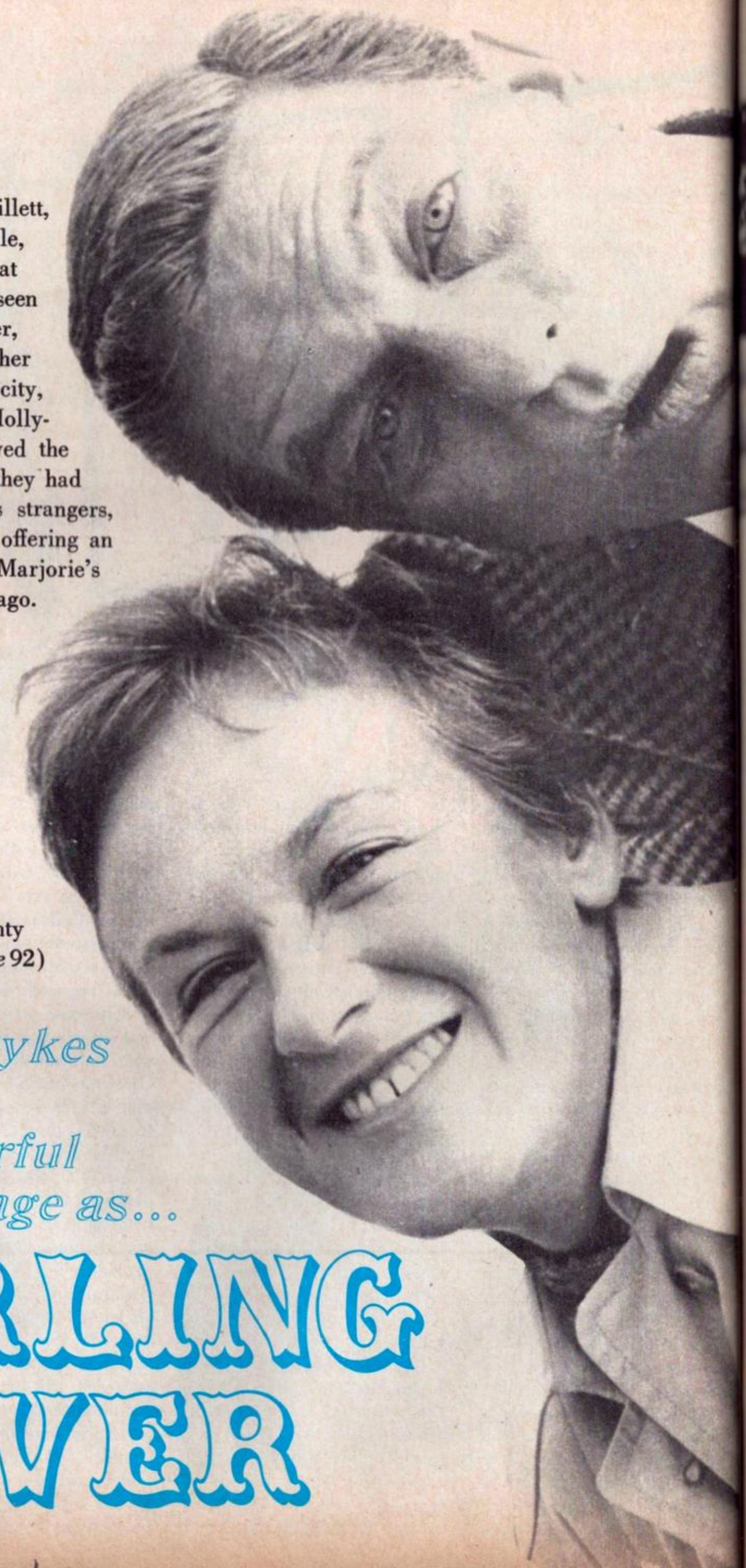
Carol Burnett: "For the first time in my life I feel secure as a woman"

Watching her cross the CBS sound stage, one was most impressed by the confidence and genuine warmth with which she greeted her many friends and admirers. A cameraman walked over and seemed to unload his heart to her. As she shook her head with compassion, the man seemed to take heart. You could tell by her definite step and the way she looked each and every person directly in the eye that Carol Burnett knows exactly what to do and say. It has made her one of the most loved and admired women in the world, and it has also caused her some of the most nerve racking moments her life has ever known. For as Carol put it, "I'm expected to know all the answers all the time. And, truthfully, many times I hear some of the weird things going on and I don't know what they're talking about. But at least I try to help."

Carol has done more than try. She has made one of those rare, magic transformations as a person. In a matter of years, she has become the model of a TV star and overcome what many of her friends called 'her unbelievable insecurity.' For many years, Carol just never felt comfortable with her life. She felt all of her success and happiness was going to be taken away from her, that she didn't deserve them. It made her life one continuous nightmare, until recently when all the years of doing the right thing and believing in people paid off. Carol has said, "For the first time in my life I feel secure as a woman." It took a lot to admit she had been less than secure, but Carol is the kind of woman who would rather be honest than anything else. As a close friend noted, "When Carol sensed her insecurity, she probably tried to deal with it logically, since that is the way she deals with everything else. It would be hard for her to admit that her early years of pain were catching up with her. Even in that sense, Carol has never hidden the years of growing up in California with her grandparents since her parents were alcoholics. In fact, Carol has done a great deal to help some personal friends and entertainers on her show who had alcohol problems. Carol has made everyone feel that she has overcome her childhood insecurity and that she is now completely together. I'm sure she has compensated for how she felt by helping others. It is a way of not dealing with her own problems."

Carol is the kind of woman whom people find extraordinary. She is able to do so much so easily. She has mastered the art of understanding people and is quick to help anyone she feels is in trouble. In many ways, Carol's actions are those of a person dedicated to improving the human race, but they are also the actions of a person avoiding dealing with problems that may have been too much for her. These days, Carol is able to face anything and is exhibiting a new self confidence that is almost like a magic shield in front of her happy face. Carol represents the best of what can happen to a talented girl who comes to New York trying to break into show business. Every dream of success and happiness has come true. She has a fantastic career, a husband she deeply loves, and children she adores. For a woman who has everything, it is hard to believe that she has just started to feel secure. But few people know the inner workings of this fantastic woman.

A story told about Carol concerns the very demanding female super star who made a guest appearance on *The Carol Burnett Show*. She was the kind of woman who was used (*Continued on page* 102)



☐ Dick Van Dyke and Marjorie Willett, childhood sweethearts from Danville, Illinois, clutched hands nervously that February day in 1948. They hadn't seen each other since the previous October, and suddenly there they were, together in California, in a large, strange city, standing before a microphone in a Hollywood hotel studio. The organ played the traditional music, the few friends they had made intermingled with numerous strangers, and a minister stood by in silence offering an encouraging smile. It was Dick and Marjorie's wedding day, just twenty-five years ago.

The Van Dykes were like many newlyweds of 1948. The memory of World War II was still fresh in their minds, and both were grateful that it was over and that Dick's two-year tenure in the Air Force had been safe. But as the war slowly became a thing of history, they now heard the radio news reports repeatedly discussing a country called Korea. Uncertainty hovered over the (*Continued on page* 92)

The Dick Van Dykes look back on their 25 wonderful years of marriage as...

STERLING SILVER

Below, top to bottom: Dick, the local boy, has made good. It's Dick Van Dyke Day in Danville, Illinois, his hometown. Center: Dick and Marjorie celebrate one of his first Emmy awards for the Dick Van Dyke Show. *Bottom: The family (except for youngest, Carrie) relax.*

Top: The wedding—Dick and Marjorie are flanked by Phil Erickson and his wife. Center: Ten years later—Chris, Barry, and Stacy have arrived. Family live on Long Island and Dick is on verge of career breakthrough. Bottom: Dick has made it—as star of TV and screen. The family is greeted by "penguins" at premiere of Mary Poppins.

Dancer sues Flip Wilson:

"He's the daddy of my son!"

Funny thing happened to Flip Wilson on his way to success. Back in 1969, when he was just getting firmly established in television, he met an attractive, light-skinned black girl who charmed and amused him. They clicked.

Now Flip doesn't think it is funny at all that she is accusing him in court of being the father of her baby son, Joseph, born in May last year.

Dancer-actress Mabel Robinson, 28, filed the paternity suit in Los Angeles, saying he had refused to acknowledge the baby as his. He declined to pay hospital and other maternity bills or provide any support for the child, she said.

What to do? Flip was not about to laugh it off and dole out an appropriate allowance to avoid public attention. He did not immediately file an answer to the suit, but his attorneys began an exhaustive inquiry into the circumstances of the alleged romance.

Previously they had agreed to blood tests, which unfortunately did not rule Flip out, but they did not rule him in either. Blood tests never do that. All they can ever show—in some cases—is that it would have been impossible for a man to have been the father of a particular child. Otherwise, he or anyone of his blood type could possibly be the father.

Flip's side wasn't satisfied with the tests, however, even though it was said that the doctors who made these tests were chosen by his own lawyers. So, after a preliminary appearance by the plaintiff and her child in the Domestic Relations Department of the Los Angeles Superior Court, arrangements were made for more tests.

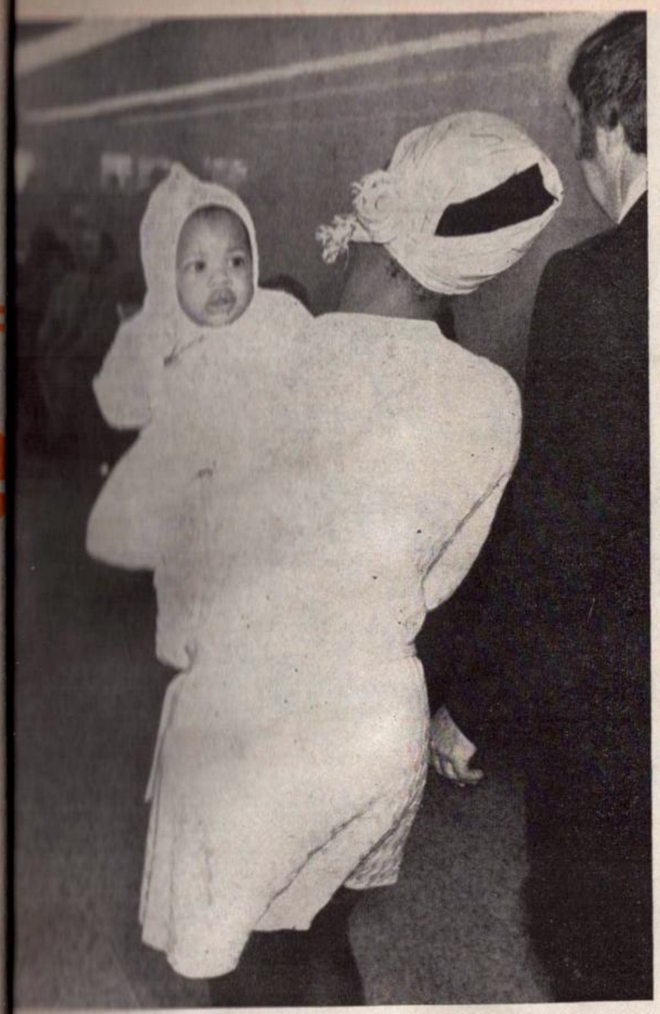
This meant taking additional blood samples from Flip, from his accuser, and from the baby. That was not so funny, either. But Flip and his lawyers apparently felt there might still be a chance he would be eliminated.

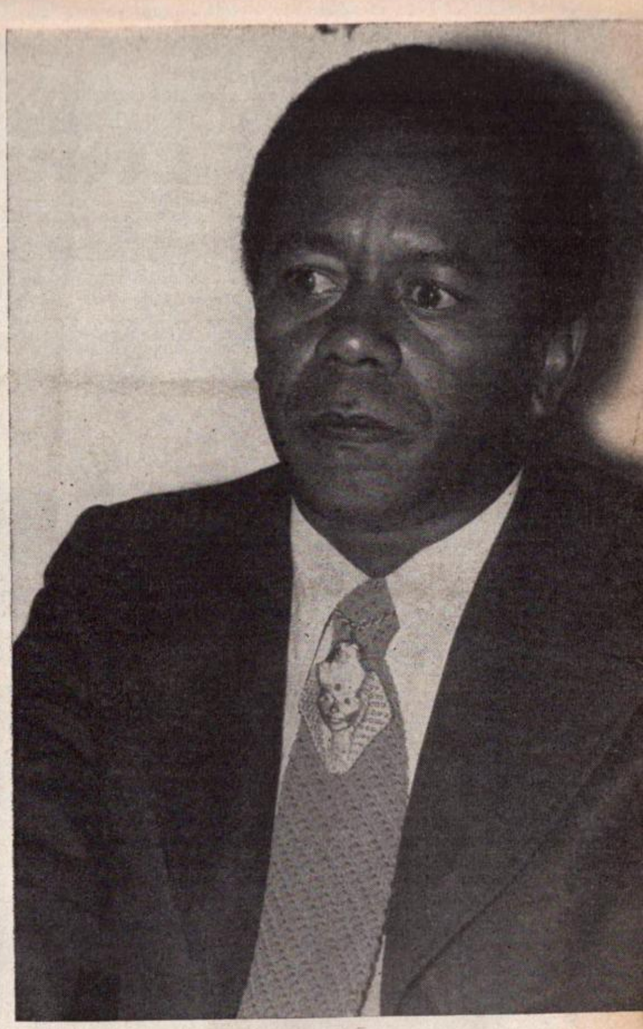
Meanwhile, Mabel Robinson went off to Chicago to join the cast of Juliet Prowse's production of *Sweet Charity*, which was thereafter due to move on to Houston and Las Vegas for further engagements.

Mabel's baby son went along also.

Does he look like Flip?

Court observers thought it was a little too early to answer that question when Mabel and the baby appeared in court. Joseph was only five months old at the time of the first court hearing. Besides Flip was not there.





The suit had been filed by Mabel's Beverly Hills attorneys, Sidney J. Gittler and David H. Greenberg, just three days before, with a stipulation that preliminary testimony could be taken in a closed session. (California law permits this.)

Mabel flew in from Chicago, where she had been rehearsing for the show, and was on hand with Joseph in her arms when the case was called by Los Angeles Superior Court Judge William P. Hogoboom. Technically, she was asking for temporary support and a tentative finding of parental responsibility, pending a formal trial on the paternity issue. This could be before a jury or only the judge (depending on the wishes of the plaintiff and defendant) some time in the future.

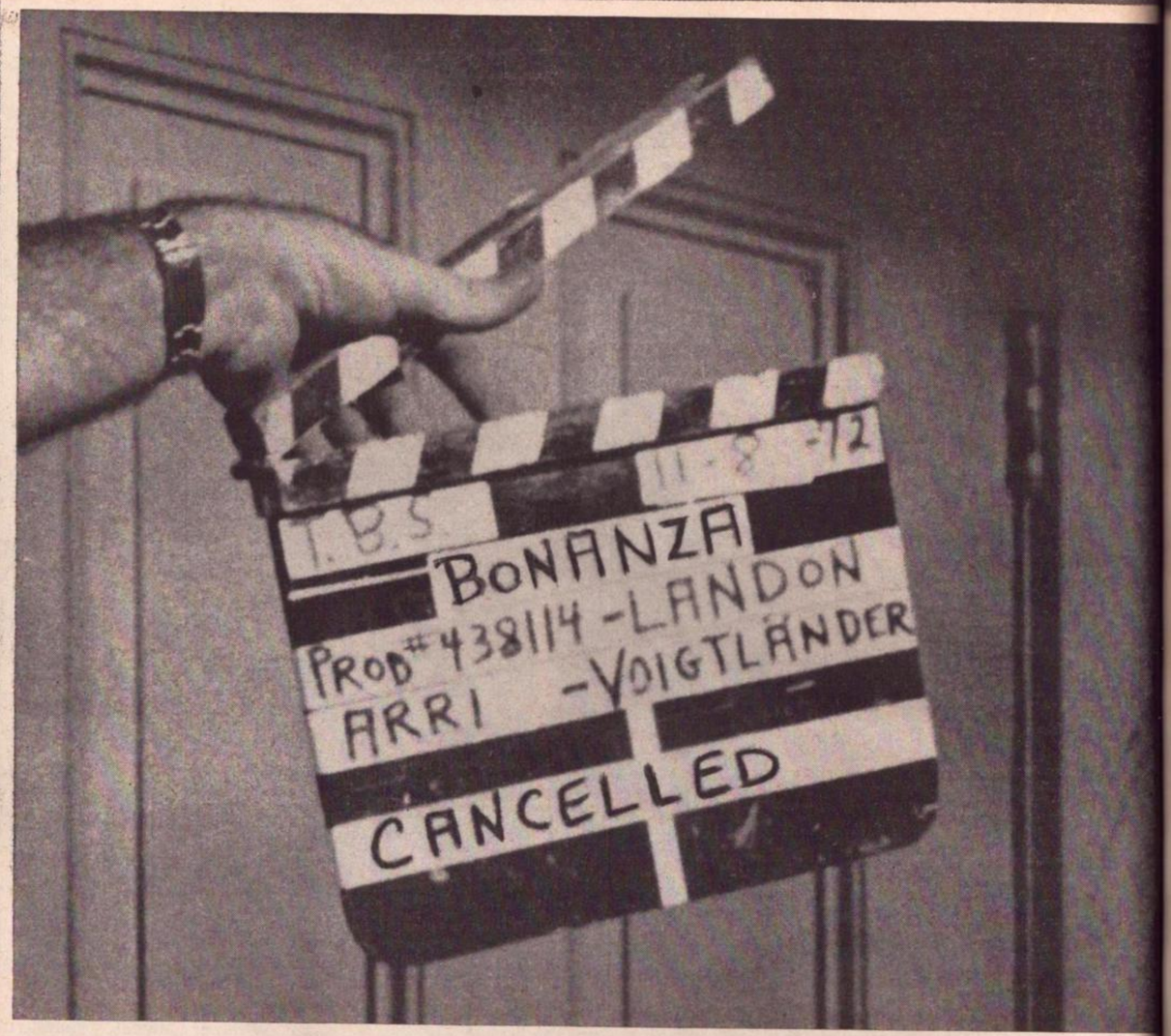
While her lawyers conferred with Flip's attorney, Michael Bergman, in the hallway outside the courtroom, Mabel cuddled Joseph tenderly and refused to talk to newsmen. What she had to say would be said behind the closed doors of a secret session, she insisted.

Her counsel said that she had not wanted to make a big thing of the lawsuit. She just wanted a court declaration establishing paternity and an appropriate order for Joseph's support and education during his minority.

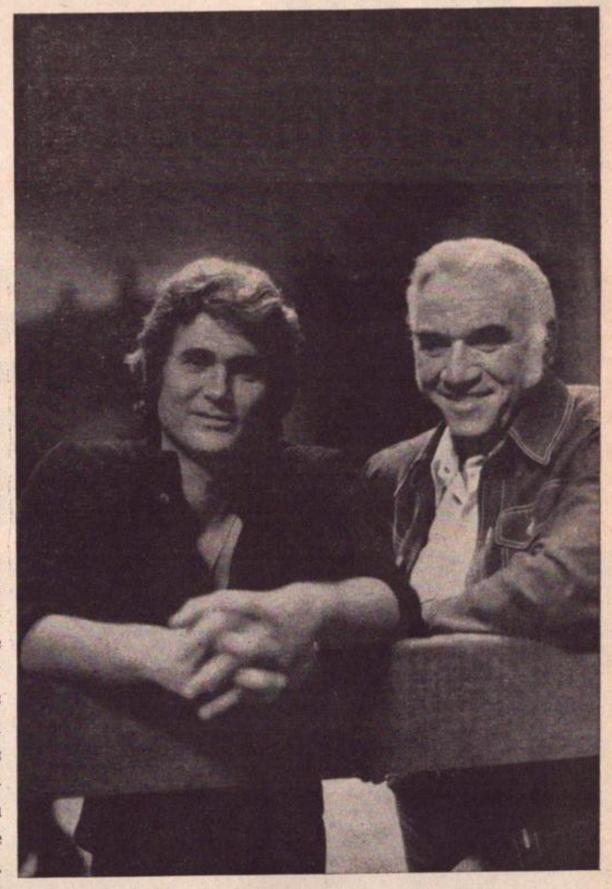
Mabel rocked back and forth, cooing tenderly at the bundle in her arms. Often she bent her head —partially covered with a scarf —to whisper sweet, reassuring words into the baby's ear, but she showed neither sadness nor bitterness over Flip's failure to acknowledge her claims.

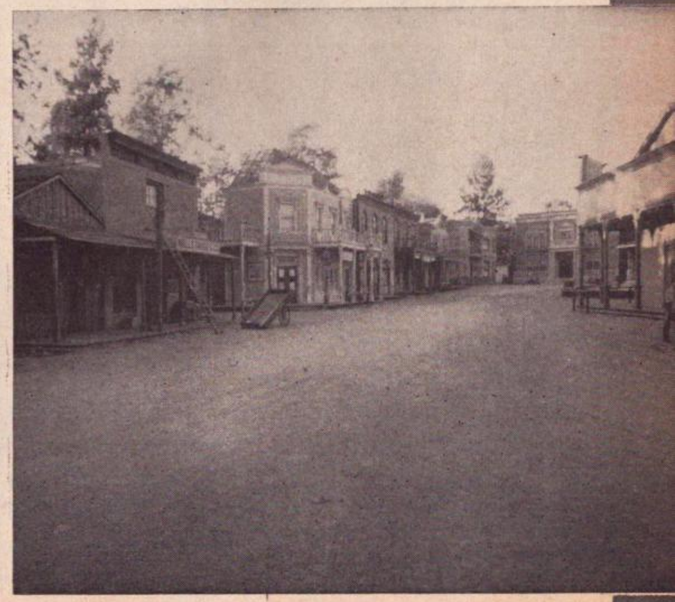
Finally it was decided there would be no hearing that day. A report was circulated that an agreement had been reached whereby some support payment would be made to her for the baby, pending a possible hearing later. This was not confirmed.

Instead, the lawyers simply stipulated that the "order to show cause" why Flip should not be required to pay support and medical expenses prior to the trial be continued for 45 days. In the meantime, both Mabel and Flip would give their depositions—private testimony for the record, enabling *(Continued on page 111)*



Bonanza seemed like a show favored by the gods. Ever since its inception in 1959, it had ridden the ranks of the Top Ten shows, becoming a staple of Sunday night TV, and representing Americana to millions of devoted viewers all around the globe. But, as they say in showbiz, you're only as good as your last show; a series of disasters struck *Bonanza*, starting with the death of Dan Blocker last year. Ratings slipped, and the death that many people had forecast for the show after Blocker died came abruptly in November when NBC laid the axe in mid-season. So abrupt was the cancellation that the final episode did not even feature two of the big favorites—Lorne Greene and Michael Landon, though they rushed to the set to say farewell to their friends. In 14 years, many of the cast had spent more time on the set than home. Emotions were mixed. Lorne Greene is glad in a way that he will have more time to spend with his family, but was sad, too. "I was rather surprised NBC renewed the show after Dan died," he said. "But since they did I would have liked to see them play out the year." Mike Landon, who had matured from a 22-year-old to an established actor and director during the run of the series, expressed gratitude —"It's an experience not many people have in show business." Lorne Greene recollected that when *Bonanza* began there were 35 Westerns on the air. *Gunsmoke* will now be the sole survivor. The 60-man crew of *Bonanza* could look back on 14 years of fun, a phenomenal experience in the topsy-turvy world of TV, but it was a sad day on Sound Stage 28 all the same. Sadder for the cast than for the viewer. We still have reruns to enjoy.





Jim Brolin can smile now that it's all over, but it was the most frightening day of his life... the day the doctor told him:

"I MAY HAVE TO AMPUTATE YOUR FOOT"

James Brolin stretched as best he could, trying to get as comfortable as one can when confined to a wheelchair. The tall and slender-figured actor took both his hands and lifted his fully-cast left leg to a slightly different elevated position. As he did so, he could not hide the strain of lifting the heavy leg or prevent a painful twinge from showing on his face, for the slightest movement brought unbearably sharp pain to the leg.

Settled in the chair he straightened his clothes and looked up just in time to acknowledge a friendly greeting by a *Marcus Welby* crew member. Despite the discomfort of the cast and the wheelchair, Jim's face brightened with that familiar warm grin as he accepted the good wishes of others as they arrived on the set and made a special effort to welcome the handsome actor back to the show. Many of the comments would give an observer the immediate impression that Jim had been absent for months rather than merely a few days. But those who watched in the ensuing hours as Jim was wheeled into place on the set, careful not to bump his leg and equally as cautious to keep it hidden from the camera's lens, had a fresh and vivid memory of four days earlier.

It happened suddenly in late morning. The scene to be shot for a segment called "Gemini Descending" called for Doctor Kiley to guide his motorcycle up a road on the back lot of Universal Studios. The crew members took their places along with the actors (James Coco was also in the scene), curious perhaps as to why a stuntman wasn't replacing Jim on the cycle. They knew, of course, that Jim had done what could be described as marginal stunts in the past, but there was apparent nervousness that he should be riding the cycle for this scene.

Nevertheless, Jim boarded the cycle, accelerated the engine and drove up the road. Then the cycle skidded slightly in the gravel and dirt, and before anyone could react Jim was on his side, grimacing in pain as the cycle fell on top of him trapping his foot. Those on the back lot raced to his aid, and they could see the badly torn shoe being soaked with blood.

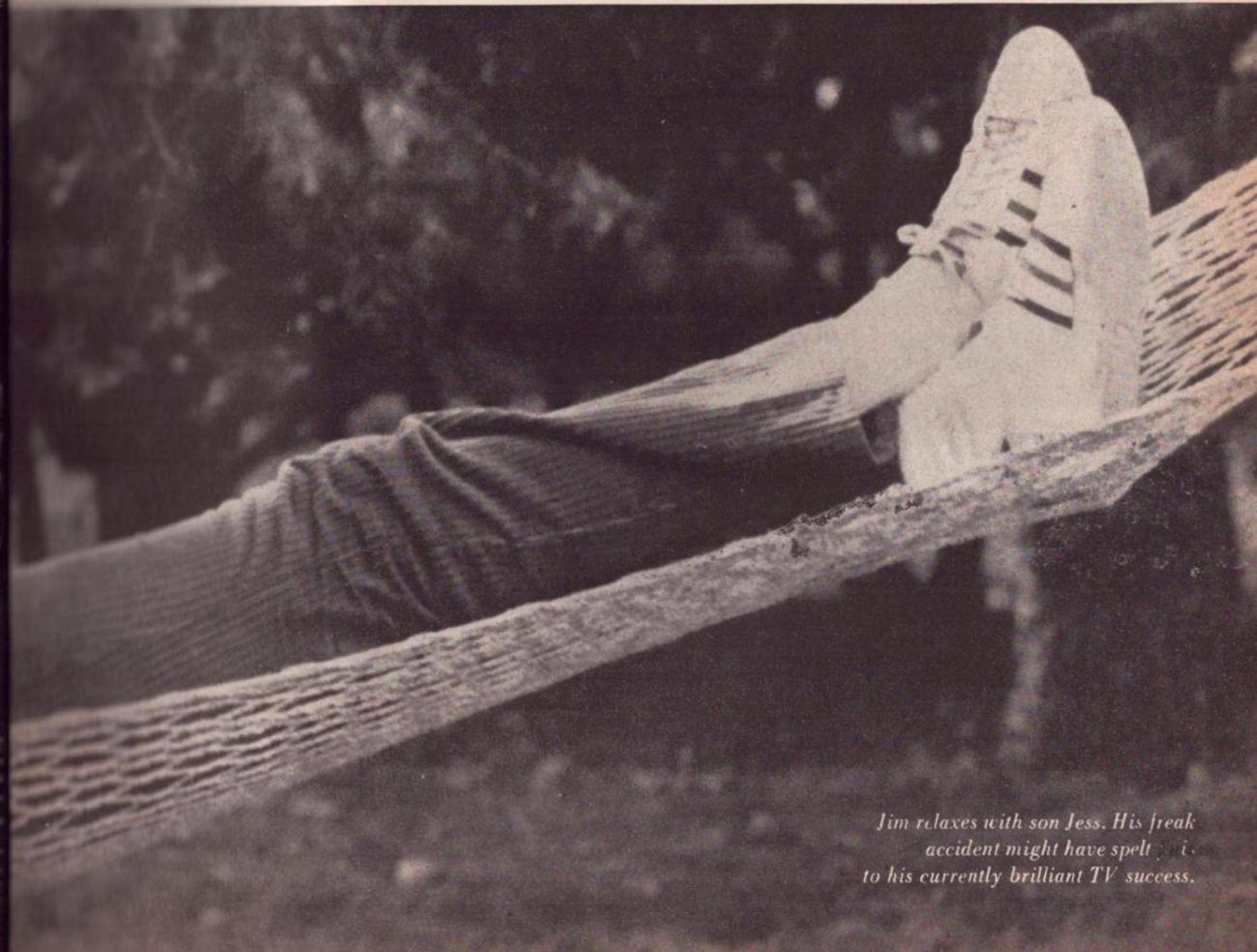
Such an accident is not easily forgotten, by the victim or the witnesses, and thus when Jim reported back to work after only an absence of two working days, those who watched in near terror the previous Thursday marveled at his fortitude and courage on this Tuesday. They were among the few to know that only the gifted hands of a surgeon had saved the actor from having the foot amputated.

Doctor Robert A. Grant, who spent eight years mending the wounds and injuries of the Dallas Cowboy football team, was walking through the emergency ward of West Hills Hospital in Woodland Hills, Calif., when Jim was lifted out of the back of the ambulance on a stretcher. Doctor Grant had spent the morning making his visitation rounds to some of his patients and a mere observation, he would recall later, quickly told him the man being wheeled into the hospital was in severe pain.

"The attending physician in the ward was quite excited and concerned over the condition of the patient's left ankle," Doctor Grant explained, "and he called me into the receiving room to examine it. I did and determined that the man had a dislocation with a flail ankle."

The dislocation, Doctor Grant added, was of the ankle socket which attaches the foot to the leg. The term "flail" means that the foot was free swinging.

"It [the (*Continued on page* 104)



Jim relaxes with son Jess. His freak accident might have spelt [illegible] to his currently brilliant TV success.

Congrats to top Music Row producer and steel-player supreme, **Pete Drake**, and his wife on the recent arrival of their new grandson. . . . **Tommy Cash** was recently digging into some of his family background and through the family Bible found that he and his brothers, **Johnny** and **Roy**, were all born on Fridays. The weekday has evidently been good to them all. Tommy and Johnny, of course, have their own successful musical careers going out of Nashville and brother **Roy** is regional sales manager of Mid-South Chrysler Corp. in Memphis. . . . Music Row physician **Dr. Elkin Rippy** was overheard quipping at a party, "I've been around **Chet Atkins** so long, I now suffer from modesty and humility." . . . **Ronny Robbins**, 23-year-old son of **Marty Robbins**, has completed his stint in the service and has signed a recording contract with his father's alma mater label, Decca. . . . One of the most unusual, but certainly successful, country acts today is Dot Records' **Commander Cody & his Lost Planet Airmen**. Cody, who's really a 28-year-old Boise, Idaho, native named George Frayne, received his Master's Degree in sculpture from the University of Michigan, then when he finished school, he decided he wanted to form a band. "Things weren't going too well. Then one night I was in a bar and the TV set was showing some kids' show about Commander Cody," he said. "The idea hit me. We changed our format, went to country music, and things really started popping." Although a lot of fans dig the group as being pop/rock, when those boys start swingin' on those fiddles, it's pure country.

Arriving in Nashville recently, **Andy Griffith** was talking about the gospel LP he recorded and reminiscing about how he'd always wanted to be a singer. "When I first started out, my wife and I drove to an open audition in New Jersey. We both sang for a chorus part and they let her finish, but not me. They told me to forget it." Now, after all those years of keeping law and order in Mayberry and a few stints at serious acting on TV, Andy got his chance to sing . . . The desire to make it in the entertainment business—and mainly to appear on the Grand Ole Opry—is a mountainous thing to some people. **Lee Otis**—a Cleveland welder who picks and sings part-time—recently walked the 715 miles from Cleveland to Nashville, hoping every step of the way he'd gain enough recognition that his feat would influence Opry Manager **Bud Wendell** to the point of allowing him to perform on the show. He may have succeeded by the time you read this.

Dottie West changed her dress style—and image, too.

Tommy Overstreet's wife **Nancy** doesn't mind in the least that his fan club president loves him dearly because that individual happens to be Tommy's mom, **Dorothy** (Mrs. Thomas) **Overstreet**. In fact Tommy is surrounded with people in love with him. His father serves as his personal manager and his sister **Doris** not only does a beautiful job of handling public relations for the Country Music Hall of Fame but does everything she can to help further her brother's career. It's evidently been a good combination because Tommy's had four topnotch records in slightly more than a year. . . . **Clyde Beavers** recently returned from a vacation in Mexico with his family and quipped, "Now I'll have to get out and work like a beaver to pay for it." . . . Did you know Nashville's **Jerry Chesnut** (whom you saw quite regularly on the fall series of *Hee Haw*) wrote the theme song for the *Hec Ramsey* series and award-winner Jerry Wallace sang it? . . . Speaking of *Hee Haw*, we're now into the winter series that was recently taped in Nashville. As you'll note, there's more animation being featured and a new kiddy spot has been included. This has been done because of the number of youngsters who watch the show. Other than that, few changes have been made in the show's format. When asked about this, producer **Sam Lovullo** pointed out that 207 markets air the show and 30 million viewers watch it. No other TV show on the air—network or syndicated—does better.

A reader wrote me recently admonishing me for neglecting to mention the passing of **Elton Britt** a few months ago. It was an oversight on my part and his passing was a great loss to the country music field. His high yodel, his recording of "Chime Bells," written by himself, and his million-selling "There's A Star Spangled Banner Waving Somewhere" are all part of the great history of country music. This reader also informs me a shrine has been erected at the site of his grave in Pennsylvania that includes a tiny cluster of bells that will go on tinkling and commemorating him and his famous "Chime Bells." . . . There was a $1,000 reward—with no questions asked—posted for the return of **Don Gibson**'s guitar which was recently lost or stolen at the Cleveland (O.) International Airport. . . . **Roy Orbison** recently returned home from what may be the longest and most solid string of personal appearances played by a Nashville-based entertainer—six months' continuous touring around the world. . . . **Willie Nelson** has moved back to his native Austin, Texas. —BONNIE BUCY

How Don MacLaughlin's Own World Turns

Acting was so much "fun" Don couldn't believe he'd ever earn a living at it—until his wife's faith showed him the way

PLEASE TURN PAGE

Stars of Daytime Drama

■ Don MacLaughlin has been Chris Hughes on *As The World Turns* ever since it began as TV's first 30-minute daytime drama on April 2, 1956. Before that, he was the lovingly remembered Dr. Jim Brent of *Road Of Life* on both radio and TV. Also *David Harding, Counterspy* and dozens of other dauntless heroes in radio's golden years. So it comes as something of a shock to hear the Papa Bear of the Hughes clan say, "Acting was the last thing I ever thought of doing professionally. If it hadn't been for my wife, Mary, I doubt seriously if I would have had the nerve to pursue it!"

Unlike most actors, Don had never journeyed on the magic carpet of daydreams during his adolescent and teen years, envisioning himself as hero or villain in some self-produced and directed drama. "My childhood was hardly conducive to arousing imagination above the everyday country life I knew. In fact, I don't think I ever saw more than one show when I was a kid. A tent show might've come through by some small miracle (my hometown of Webster, Ohio, had a population of something like 295). And what dreams I did entertain during my teen years were amorphous—though I did sort of play with the idea of wanting to be an artist and paint the panorama of mountains and meadows that surrounded me.

"Fruits" of fame: MacLaughlin grows own vegetables on the 29 acres of his and Mary's Connecticut home.

"But my life was rooted in the earth and of earthly things. Playing baseball or plowing corn to make some money—those were my realities. There was little time for daydreaming. Besides," Don adds with an I-can-laugh-at-myself chuckle, "I don't remember ever being so encouraged by teacher or pal to ignite any such notions. I recited a piece or two in grade school, I remember that, but I wasn't so thrilled by the polite applause that I was going to rush off to the Royal Academy! I was in a couple of high-school plays, but —again—I was as much excited about painting the scenery as being an actor.

"For me, it was always, well, let's get on to playing ball or something. In college, I went out for basketball and made the team in my freshman year. That was my whole life. But, as I look back now, I realize that athletics is not unlike acting. You're performing, you're exhibiting your skills for the pleasure and approbation of the people watching you and it's certainly very akin to acting in that way.

"So—as I've often thought since—the desire to be good in athletics is not unlike the desire that one has to be a good actor. But why one is driven as a young person to seek this avenue of approval is always speculative and perhaps darkly so, if you've had an unpleasant childhood—but that wasn't my case at all.

"As I said, I kind of wanted to be an artist. I used to draw and I illustrated the high-school and college annuals, so I was all hot to pursue it as a possible career. But when I went to Chicago to art school one year, I found out the world was full of people who could draw a lot better than I would ever be able to do. So I more or less dropped that, though I have continued to paint, off and on, purely as a hobby.

"I stayed on in Chicago for the year and worked in a factory to save enough money to go back to college for another year. We didn't have much money, so my college education was up to me. Besides, I wasn't in any hurry. I liked going to college, it was fun, and I didn't mind having to work to get through it.

"But the acting bug didn't bite until I met Ed Wright —who was a fraternity brother of mine at Iowa Wesleyan. He later taught dramatics at Denison University and now is in San Diego at California Western University. Ed is also the discoverer and patron of Hal Holbrook. Anyway, he got me seriously interested in acting and put me in my first play that year. I suddenly found there was something very fascinating about it. I wasn't very good at it, but I was now terribly excited and eager to do it. *For fun.* Or, at least, that's what I told myself.

"Ed believed that I had talent, but at that time he was my one-and-only champion. It was that year we put a non-professional acting company together and traveled around Iowa playing *Cappy Ricks.* A hit play in its day, though it didn't last too long for us—just long enough to get me hooked on acting.

"That following summer Ed got me a job with the Chautauqua Company—a 'tent show,' a very popular form of entertainment in those days. They played the circuits. They would have a lecturer, a magician, some singers, a play . . . all sorts of tent shows. So Ed, who had worked for them in the past, got me the job. As an actor. But shortly after I started, the manager called me in to see him. 'Your friend Ed Wright is a very sincere and talented young man,' he said. 'He's got the soul and sensitivity of the artist, but I must frankly tell you, you have the soul and sensitivity of a workhorse. You can't act.'

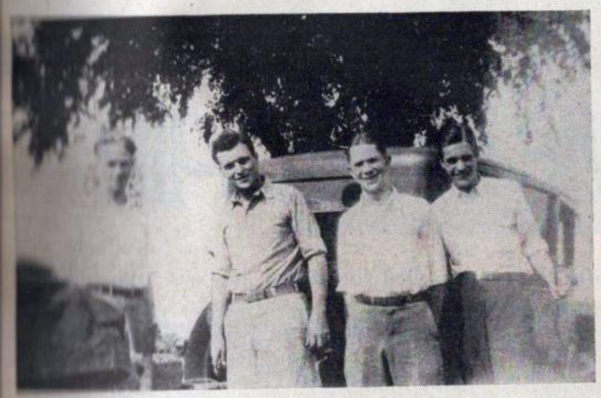
"I stood there wanting to drown myself in the nearest river, but he added, 'So—I'm offering you a job as a tent man.' Which meant pounding stakes into the the ground and putting the canvases up and taking them down from town to town. I took the job, but I must confess my enthusiasm had a large dent in it. Nonetheless, I kept flirting with the idea of acting—but still, strictly as something 'fun' to do.

"After taking a year off to work in a factory in Chicago, I went to Northwestern University. I found I wasn't considered good enough to be in any plays, but I *could* be a corpse in all the murder mysteries. I was very good. I was very quiet. I remember a guy tickled me right in the middle of a scene, but I was such a great actor as a corpse that I didn't so much as move an eyelid.

"Then I went to the University of Iowa for my last year and really started in. There I was among friends, people I had grown up with. I had a great year and was in three or four plays, getting big parts. Suddenly I was drunk with power. I was really an actor!

"That summer, I took the first collegiate course at the university that had ever been presented in teaching radio techniques. The project for the course was to write one show, direct one show, be technical director for one show. That was your job for the summer. I found it fascinating. And the shows were aired on WSUI in Iowa City.

"From there, I went out (*Continued on page* 96)



Young Don (left) with members of the Chautauqua Co.—a tent show for which he found himself pounding pegs instead of acting! Above right, just kicking up sound effects at Station WSUI—but really learning a lot in this pioneer Iowa U. course. Later success as a top network radio actor led to present eminence as head of the Hughes clan on As The World Turns—*left to right: Helen Walker as wife Nancy, Don as Chris, Eileen Fulton as Lisa, Don Hastings as Bob.*

Marcel Marceau (above with Val) is one of many actors—and listeners—who agree "Val's got what it takes!"

TVRM SPOTLIGHTS YOUR REGIONAL FAVORITES

By MICHELLE FRANK

You can "Meet American Royalty" every week on WBRB-Radio, courtesy of Valerie Hilsen, Detroit's charming

QUEEN OF THE AIR

■ Valerie Hilsen not only attracts attention in Detroit, but she reaches across the globe to Paris, where the late Maurice Chevalier claimed that she has "it." Another great compared her to an empress and Mae West, in her inimitable style cooed: "My dear, you certainly have what it takes!"

Call it charm, charisma or guts, because of "it," Val has enough involvements to keep her busy for a dozen decades. She sees that her WBRB-Radio listeners *Meet American Royalty* Wednesday evenings from 7 to 9; that Jamaican crooner Alston Bair sings at the best of clubs; that clients' parties are executed with the right touch; that as public relations head for Akarlana Inc., importers of Berluc Originals from Paris, Berluc is a common word in Detroit households. And, billed as "the voice of the 70's," Val is constantly giving her vocal chords a work out in recording commercials for major companies.

Communicating is an art she developed very early in life. "I never studied for school and was able to talk my way through crises because I never took anything seriously." Growing up in Detroit, Val was surrounded by love, attention and family affection, as well as dramatics, fencing, piano, ballet and tap dancing. As a teen, she studied ballroom dancing, voice culture, art, advertising, retailing and commercial law and nothing was ignored. She had everything, including romance, when she met and married a handsome, titled gentleman who left her a widow with three children many years later.

"Happiness is your children, a complete life of helping others, being with your favorite male, having loving parents and knowing that you are a part of bringing joy, love and contentment to others," this level-headed optimist believes. Today, there are plans to syndicate her show, organize American Royalty Clubs throughout the world, and to open a new shop called Voice Agency. And that's all a part of Valerie Hilsen's "it." ■

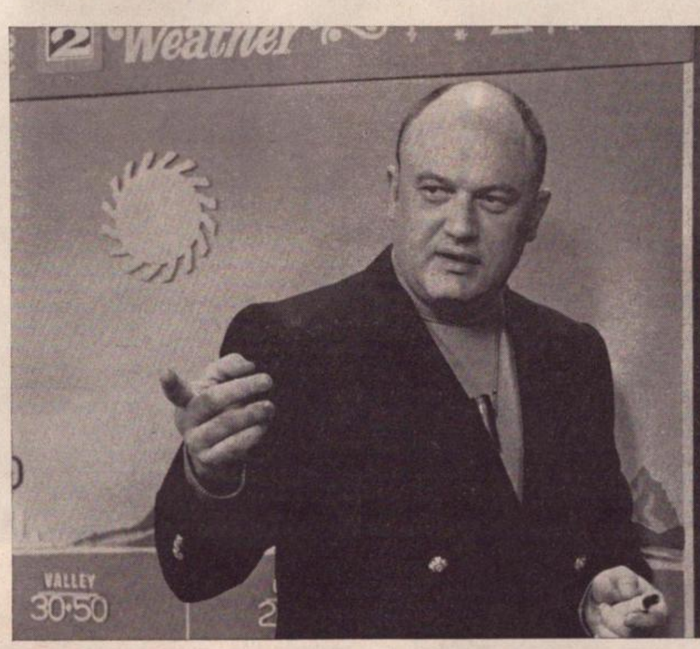
■ "Over the years, television has created the long-winded weatherman and now days of endless clouds or long-running sunny periods turn weathermen into redundant bores," forecasts Portland's skywitness reporter Jim Bosley. To combat extreme rushes of hot air, Jim takes the forecasting of weather as a personal daily experience rather than as a simple reporting assignment. For his evening forecasts that are part of KATU-TV's *Eyewitness News*, Jim takes the boredom out of clear blue skies.

An easy enough job Jim encounters his high pressure areas on his other job, which is as creative director of an advertising firm. "I spend most of my days in advertising, my nights are spent getting ready for the show and between the two, I have some dinner, do some high school homework with the kids and maybe sleep."

With a background as varied as his day, Jim was born in Great Falls, Mont. and spent his Seattle University days in pre-med; early career days in advertising and filmmaking, and a few years in television. "I'm doing a little bit of everything except playing doctor. I'm not really sure at this point what I want to be when I grow up," he jokes.

"I guess I think of myself as a communicator. I enjoy creating good, honest advertising which communicates. On the other hand, I'm a very private person; I very rarely become involved with meetings, social gathering, etc. When I'm not working. I'm spending my time at home with the family." Jim married Diane, his school sweetheart, and their courting days never ended. The Bosleys now number four: Jim Jr., Kim, Heidi and Gretchen, the resident long-hair, a sheep dog.

It's just a good thing his outlook on life is not affected by "weather" or not it rains. A weatherman's lot is a happy one.

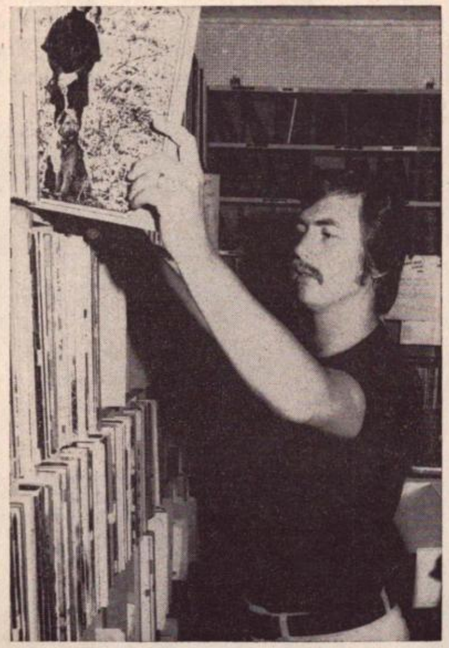


Jim really enjoys reporting daily weather forecasts on *Eyewitness News*. He's also the creative director of an advertising firm.

Scanning the horizon for KATU-TV, Jim Bosley is

PORTLAND'S SKY-WITNESS REPORTER

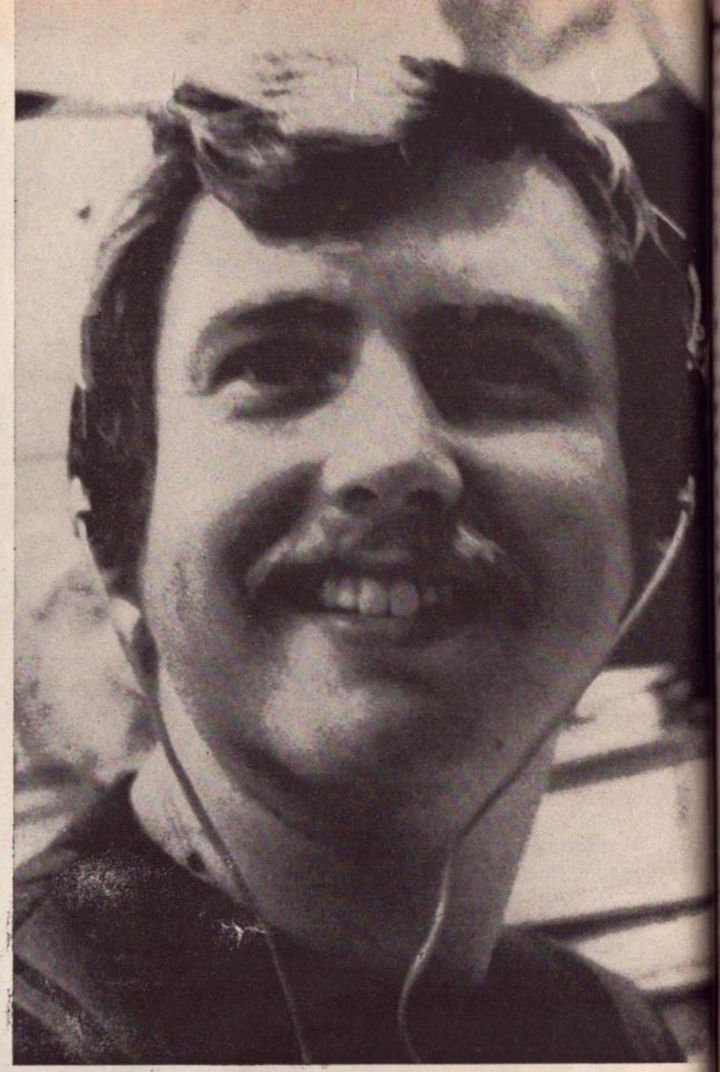
Jim with family—Kim, wife Diane, Heide, Jim Jr., and Gretchen (center) resident long-hair.



Jack's favorite pastimes include collections of record albums (above) and old radio shows.

CKLC-Radio, Kingston, Ontario's

GENTLE JACK



■ Nothing can make Jack Thompson tough, irritated, vengeful or angry. He was even a pussycat as a drill instructor in the air cadets. And as president of the movement in his high school against drugs, he was strong, unbroken, but still maintained his cool. Taking judo courses didn't help his nature, and all Jack got from it was an orange belt which he used to hold up his pants.

Let's face it. Jack Thompson is a nice guy. And on his morning CKLC-Radio show, he's known as the gentleman of broadcasting and there's no disputing it. In spite of the fact that he is civil and starts his day at four in the morning to awaken his Kingston, Ontario, listeners to their daily doldrums. Jack's philosophy that a morning man tries to be everything that a morning isn't has made more people switch their alarms off and turn Jack on.

But Thompson has traveled to get there. His port of entry is New Glasgow, Nova Scotia, on November 2nd. Radio had always been a part of the 30-year-old broadcaster's life, even before he entered the studios of CKEC in his hometown.

From CKEC to hit CKBC in Bathurst; CJET, Smith Falls and CJIC-Radio in Sault Ste. Marie. North Bay viewers will remember him as Uncle Jack as he hit the screen to do a children's show. Thompson's travels were temporarily interrupted for a wedding—his own. Lise Smith was a very successful blind date as she raved on and on about her favorite radio announcer, who, unbeknownst to her, was her date. Three weeks later, Jack told her the good news and it turned her off until she thought about it and the two tied the nuptial knot. Married and settled into a reasonably stable life, Jack is the father of three-year-old Chantal.

Life today is devoted to the Kinsmen, his collection of old radio shows, good food and wine and a terrible game of golf. But that doesn't bother him at all. Even when Jack misses a putt, he just smiles and calmly walks away. He never gets angry nor curses remember? He's the gentleman of broadcasting. ■

WTHB-Radio's Evelyn Lowe—

GEORGIA SOUL SISTER

Weighing in at not an ounce under [illegible] lbs. is Georgia's Evelyn Lowe, a gal with more energy than a year's supply of Geritol! What propels the active broadcaster are the enthusiastic listeners of her six-day-a-week radio show on WTHB. And besides that, she's all soul, spinning Augusta's kind of music 10 'til noon, and relating.

"My secret wish was always to be a radio announcer," she says "but my father felt it wasn't a suitable profession for a young lady, so he persuaded me to go to cosmetology school." The fire still burned for radio and Evelyn finally convinced dear old Dad to send her off to broadcasting school. "By being a woman, I felt I could add to the industry. Music is a part of me," says the former member of the family gospel group. "And I love to talk, which fits in."

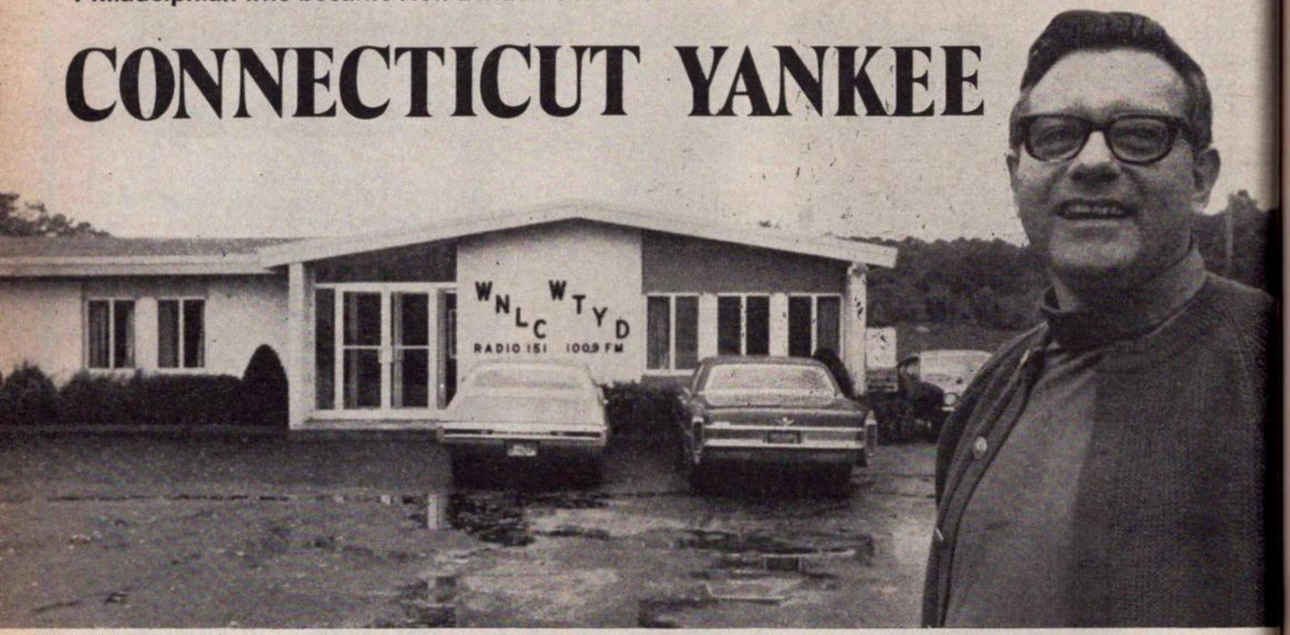
The attractive 29-year-old Augusta native demands attention wherever she is. Dressed in original creations (her own!), she can rant about sewing, music, bowling, tennis and softball, the loves of her life. Number one sport, however, is her husband Christopher Lowe, a former trumpeter with Wilson Pickett. On marriage, the happy homemaker feels communications, understanding and faith are the ingredients that make a life together successful. And if doing a daily show, keeping a husband happy and a home organized isn't enough to tire you out, Evelyn still has plenty of time to be a leader in the community. "Because of my determination to help younger people, I find myself expecting more from me to help them." She lives by her philosophy of: *Do what you can while you can, for tomorrow is not promised.*

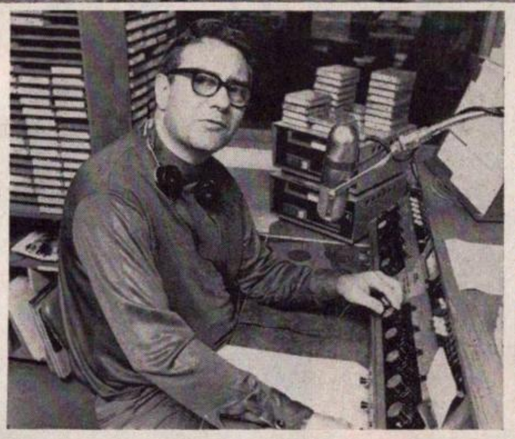
This petite, brown-eyed cool lady has written, arranged and recorded her first record; the industry recognized her as number one disc jockey with the largest listening audience in the area, she's a fantastic bowler and good cook. Is there anything we left out? Yes, Evelyn Lowe, Miss Soul of Augusta, is a powerhouse! ■

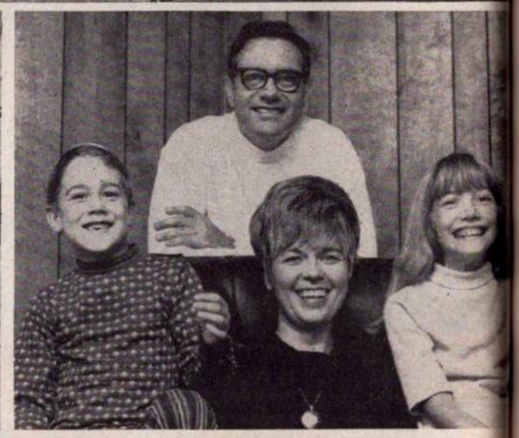
In addition to being a loving wife . . . elegant cook . . . great bowler, Evelyn is noted as number one deejay in the Augusta area! Pictured with Evelyn at right: Mom and family friends.

WNLC-Radio's Jim Riegert is a transplanted Philadelphian who became New London's favorite

CONNECTICUT YANKEE







When Jim's finished with his *Static Factory* duties, it's home to Canterbury and his family (far right): son Eric, 8; wife Evelyn; and daughter Heidi, 11.

■ On September 14th, disc jockey Jim Riegert took his tailor to lunch in celebration of the anniversary of the invention of the sewing machine in 1852. Everyday is something at Jim's *Static Factory*, his weekday morning expedition into music, news and frenzy. It's a lively, up-tempo spot for the New London, Connecticut, early-riser, the "shaving, working world."

And his devotees love his voice. Almost 40 now, with baby blue limpid pools, Jim is a bit hurt when it comes to personal appearances. "Listeners all seem to react with surprise, saying, 'You don't look at all like you sound.' When a beautiful girl says that, you retain your humble attitude even though it cuts! Why does she laugh after she says it?"

But Jim isn't offended, he loves the opportunity of being there. "I never thought I'd qualify because of lack of a college education. I was honored to work for nothing at a station in Brooklyn, New York, and flipped when I got $1.20 an hour for a two-hour daily show," recalls the Philadelphia lad. He's used to meeting music makers, having always been surrounded by celebrities, unbeknownst to him at the time. "I remember Eddie Fisher at South Philly High, and going to school with Frankie Avalon, Mario Lanza and Fabian Forte," he says in awe. "Maybe some stardom rubbed off on me."

When finished conducting contests, doing personal appearances at pizza places, Jim goes home to paint, scrape, repair, lawn-mow and car-fix just like his neighbors in Canterbury. The Riegert homestead contains three others: wife Evelyn, whom he first spotted at a public Bible lecture ("And since then I found it hard to concentrate on the scriptures!"), and their two children, Heidi, 11 and Eric, 8. He horses around with real horses, loves football games, and visiting in behalf of the Jehovah Witnesses, convincing others that "the Creator looks with favor upon all kinds of people."

Jim is a happy giant who sees to it that everyday is different, for himself, his listeners and even his tailor!

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DAYS OF OUR LIVES
continued

Susan Seaforth (as *Julie Olson Banning*). Born in San Francisco, California, Susan plays the role of Tom and Alice Horton's granddaughter. The sultry brunette began her acting career at the age of four with the Metropolitan Opera Company in New York as a baby "super." She later studied drama and graduated from high school as class valedictorian.

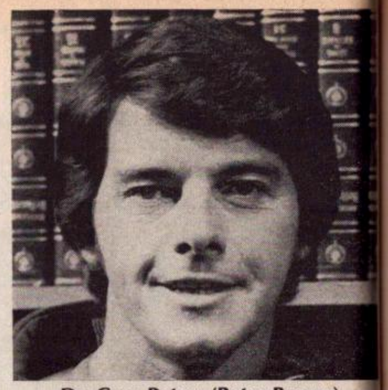
Before joining *Days Of Our Lives*, Susan played guest roles in more than 200 television, film, and stage productions. Despite her busy schedule, she made the time to continue her studies. Her proudest possession is her recently acquired college degree. Susan lives alone in Los Angeles and enjoys an active social life.

We asked Susan if there's anything she'd like to tell the audience of the program. She thought for a moment, then said, "Yes. If there's something about this show that pleases them, or displeases them, they should write to the producer here in Burbank. This show is run not by tyranny, but democratically. And we do try to please." And she does so beautifully.

Julie Banning (Susan Seaforth)

Peter Brown (as *Dr. Greg Peters*). Born in Brooklyn, Peter moved to California at the age of eight. The tall blue-eyed actor attended U.C.L.A. as a drama student, immediately after serving in the U.S. Armed Forces.

His first break came when he was cast in a minor role in the movie *Onionhead*, which starred Andy Griffith. After that, Peter's career skyrocketed through his fine portrayal as a deputy marshal on *The Lawman* and later on *Laredo*.



Dr. Greg Peters (Peter Brown)

In November of last year Pete married gorgeous Yvette Safargy and they live in West Hollywood He is the father of a son, Matt, b a previous marriage.

Denise Alexander (as *Susa Martin*). Born in New York, Denis joined the cast of *Days Of Ou Lives* as a close friend of the Ho ton family in 1967. The delicat auburn-haired beauty is no new comer to show business, having be gun her career at the age of seve

As a youngster, Denise per formed on many radio program and made her first appearance o Broadway. At the age of 12, sh and her family moved to Californi where she continued working i stage productions as well as TV.

To date, Denise has an impres sive record of more than 500 tele vision credits and leads a full activ life off-camera as well. She is a avid student of languages, devote much of her time to interio decorating, and has recently take up sailing. In the past, she has bee involved in the business world a a part-time real estate saleswoma and the owner of a chic Beverl Hills boutique.

Susan Martin (Denise Alexander)

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Sandra Wilder before her Mark Eden Course BUST 36"

Sandra Wilder today... A Full 41"

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Kathy Spencer before her Mark Eden Course BUST 34"

Kathy Spencer today... A Full 40"

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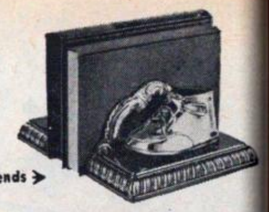

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EARL WILSON

(*Continued from page 7*)

at the time as an NBC page, consoled her, "If you were good enough to be booked this time, you'll be booked again."

So they went out for a drink. They still go out every now and then. Today Fannie plays **Dick Van Dyke**'s sister in his new series, and Bruce guests on various daytime dramas.

Denise Nicholas of *Room 222* says her favorite exercise for reducing bulges is to massage with a rolling pin. She claims her hips are one and one-half inches trimmer because of it. . . . To old-time movie fans, **Jimmy Lydon**, associate producer of *Anna And The King*, is remembered as the naive and zany Henry Aldrich of 30 years ago. . . . **Erroll Garner** bought a home in Pittsburgh—on Album Street. . . . **McLean Stevenson**, who plays the executive officer in *M*A*S*H*, is not only the late Adlai Stevenson's cousin, but also ran Adlai's publicity campaign for both his Presidential bids. . . . Have you heard talk about a possible Hollywood-themed show? They want to call it *This Is Your Wife*. It'll have the same male star each week with guest wives.

"I don't need Women's Lib," said **Rita McLaughlin** of *As The World Turns*. "I feel liberated already. I worked since I was eleven. I never had to compete with me for the same job."

Rita dates **Steve Herlihy**. His father, Ed Herlihy, is th voice of Kraft on TV. She met Steve when he appeare as a guest on her show. "Steve doesn't think twic about clearing the table and helping wash the dishe My father was always that way. We were never brough up in male-female divergent roles. Whoever happene to be the stronger did the heavier work."

Her brother, Father Joseph McLaughlin of St. Franc of Assisi Church in Queens, celebrated his ordinatio anniversary. Rita performed a liturgical dance durin his mass.

"Women at the altar—now that's Women's Lib she said.

Lizabeth Pritchett, who guests on all the soaps, appearing in an off-Broadway show, *Oh Coward*. It's musical revue by **Noel Coward**. "I don't generally g awestruck," she said, "but I was awed by **Katharin Hepburn** when she came in and told us how much sh enjoyed our show."

Don't Print That! Diana Rigg's eight-year-long r mance with director **Philip Saville** is finished. . . . **Mar Thomas** and playwright **Herb Gardner** were a romant duo at Joe's Pier 52. . . . **Keir Dullea** tells pals h secretly married **Suzy Coe**, director **Peter Coe**'s e last year.

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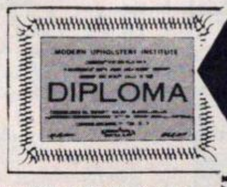

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"LATE SHOW" STARS

(*Continued from page 44*)

France). His closest friends are still the people who go a long way back in his life, and he sees them when they are in Rome or he is in New York—people like Janice Rule, Ben Gazzara, Shelley Winters, and Roddy McDowall. It was to Roddy, who has been as close to him as a brother for almost 30 years, that Farley wrote a letter in 1945 while a Seaman 2/C in the U.S. Navy, stationed at Pearl Harbor. In it he said: "I hope someday through my acting I may help others and do good. I want so much to give people faith in God. I have so much love for Him that I want to share it with others and have it make them happy, too. I know that God is watching out for us and will help us, if only we will trust and believe in Him. When I come back I am going to work hard and be the best actor ever." Farley Granger has not lost his religious attitudes—nor sight of his ultimate professional goal. (*Letters to Farley Granger will reach him c/o his agent: CMA a.g., Via Siacci, 38, 00197 Rome, Italy.*)

GLORIA GRAHAME (*The Big Heat*) At the heart of the sultry, sexy, pouty blondes Gloria portrayed you would usually find a Pandora's Box filled with surprises of some complexity. It was true of her gun-molls (*The Big Heat*), her B-girls (*Crossfire*), her circus girls (*The Greatest Show On Earth* and *Man On A Tightrope*), her trollops (*It's A Wonderful Life*), her nightclub singers (*A Woman's Secret* and *Naked Alibi*), her two-timing wives (*The Bad And The Beautiful* and *Human Desire*). And it is just as true of Gloria Grahame herself. She is full of surprises. It is surprising in retrospect to realize that she was only 22 when, in 1947, she was first nominated for a Supporting Actress Academy Award for *Crossfire*—in a role that took just two days to shoot. And that she was just 27 when she actually won such an Oscar in *The Bad And The Beautiful*. It was an astonishment to many people that, in 1966, after *Ride Beyond Vengeance* (opposite Chuck Connors), when her services were still much in demand, she simply stopped being an actress. Then, recently, when she decided to work again, she did so without fanfare or folderol; she merely plunged in, resuming in all the media—movies, TV, stage—almost simultaneously. On television, she was seen in rapid succession in an ABC "Movie Of The Week" (*Escape*, with Chris George), a CBS "Friday Night Movie" (*Black Noon*), and a *Mannix* episode. On stage, she toured in the play *The Time Of Your Life*, co-starring with Henry Fonda. And in movies, she has come back at 47, her hair dark now and shot through with gray, to play in *The Loners* the shrewish mother of a rebellious girl who's involved in a teenage robbery gang. She is again a mother—of a teenage son caught in a web of murders—in *The Todd Killings*. She has

(*Continued on page 72*)

take that ugly

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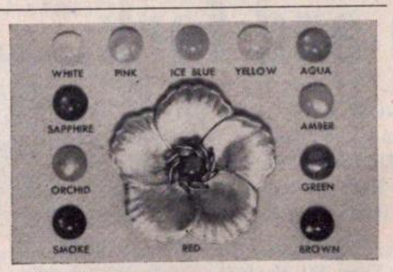

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just returned from Spain where she filmed another suspense thriller, *Tarot*, with Sue Lyon. Also, she has signed to co-star with Leslie Caron in *Open Shadow*, and it is reported that next she will star in *Mama's Boy*, in a role originally announced for the late Marilyn Maxwell. As complex as any part she ever played onscreen is Gloria's offscreen life. She long ago stopped giving interviews, ostensibly for this reason. At 20, and until she was 23, she was married to actor Stanley Clements (remember him in jockey and bellhop roles?). The year of their divorce, 1948, she became the wife of movie director Nicholas Ray, who was some years older; they have a son, Timothy, who is now 23 and a composer. This marriage ended in four years. Next, in '54, she married writer-director-producer Cy (*My Friend Irma*) Howard. It is reported that on their wedding night, the actress phoned Broadway playwright Howard Teichmann, who had been Howard's college roommate, and said, "You know Cy . . . would you give me one world of advice?"—and that Teichmann's booming reply was, "Yes. RECONSIDER!" Perhaps it was a bad connection. Theirs was a stormy three-year merger. One beautiful consequence of it, though, was a daughter, Mariana, who is now 16. In 1961, when 36, Gloria Grahame married again, for the fourth time. This marriage raised more than one Hollywood eyebrow. Still does, in fact. And not because her last husband is a few years younger than she (he is), but because he, actor Tony Ray, is the son of her second husband, director Nick Ray. The product of his dad's previous marriage, Tony was a teenager, living mainly with his own mother, when Gloria and Nicholas Ray married. Many years later, Tony (he was in Cassavetes' *Faces*) and Gloria met again under entirely different circumstances and—that's life. They've been happily married ever since. And they, too, have children—a daughter, now 9, and a son, who is 7. It makes for familial complications. Gloria is the daughter-in law of their half-uncle who is also their half-brother; Gloria is the sister-in-law of her own older son Timothy; husband Tony is ex-stepbrother of his own wife. Conversation on this subject, however, is not particularly invited by the actress. Anyway, there are few family gatherings. Older son Tim lives and works in the East. And Gloria's former husband Nick Ray—his last movie was *55 Days at Peking*, released a decade ago—now teaches Film at the State University of New York at Binghamton, N.Y. He is a grizzled, albeit still dynamic, 61 now. Hollywood, though, is and always has been Gloria's natural habitat. She was born there (as Gloria Grahame Hallward) on Nov. 28, 1925, the daughter of a Scottish actress mother and an industrial designer father. Only on rare occasions has she lived long away from California. One time was when, at 17, just before graduation from Hollywood High, she joined the touring play *Good Night, Ladies* (considered a rather risque show for its day) and ended up in a year-long run

(*Continued on page 74*)

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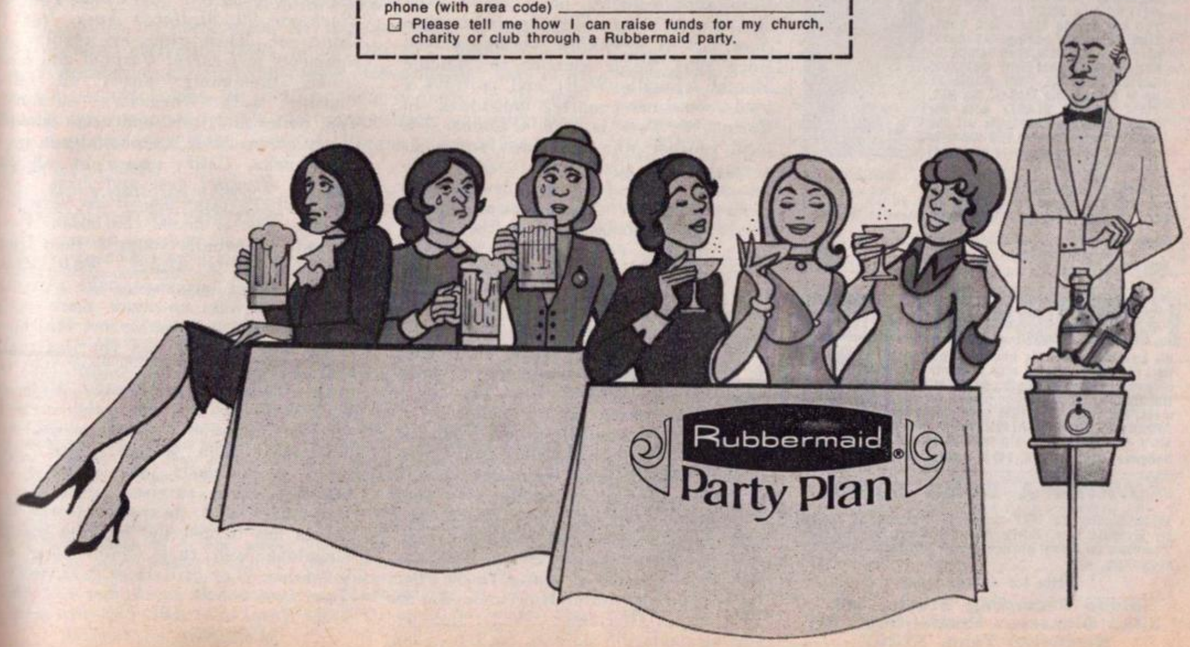

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in Chicago. Another year went by—during which time she appeared in two plays on Broadway—before she returned home to Hollywood with an MGM contract. Her first movie was a B titled *Blonde Fever;* she was the femme lead opposite Philip Dorn and Marshall Thompson. Film locations, have, for brief times, taken her away from Hollywood, but her last prolonged stay away from the Golden State was 1955-56 when she and then-husband Cy Howard lived in Paris for a year. Since then she's stuck close to home. Now movie fans everywhere welcome this talented star "home" to the Big Screen after too long an absence. *(Letters to Gloria Grahame should reach her c/o her press agent, The Bob Brandies Agency, 4418 Vineland Ave., Suite 210, North Hollywood, Calif. 91604.)*

TOM BROWN *(Tom Brown Of Culver)* Just turned 60—on January 5—and almost bald, blue-eyed Tom retains much of the youthful charm that made him, in more than 125 pictures, Hollywood's #1 boy-next-door for a decade. (Remember him with Anne Shirley in *Anne Of Green Gables?* With Nan Grey in *Margie?* In *Navy, Blue And Gold, In Old Chicago, Gentle Julia, Duke Of West Point?* In the title role of the serial *Adventures Of Smilin' Jack?*) Much of Tom Brown's early publicity stressed his devotion to his mother, Marie. That, too, persists. The photo of the two of them, accompanying this article, was made on the recent day when Mrs. Brown, now 84, was honored guest of the Motion Picture Mothers Club, an organization of which she was a long-ago founder. Tom Brown is seldom seen on motion picture screens anymore—it's been a full decade, in fact, since his last movie—but on TV he's doubly busy. That is, he's seen regularly in two different series, *Gunsmoke* and the ABC-TV serial, *General Hospital.* No better proof could exist of this actor's versatility. In the daytime show, as "Al Weeks," a role he's played since 1964, he is married to "Lucille March" (Lucille Wall) and portrays a loud, sometimes coarse, individual. In *Gunsmoke,* Tom is "Ed O'Connor," a local rancher who sometimes serves as a catalyst for mischief but can usually be counted on for some level-headed wisdom. Off TV, Tom Brown, who is bright and humorous, is neither loud, nor a rancher, nor married. Now living alone in a Hollywood apartment, he has been married to and divorced from three wives (one of whom, the exquisitely lovely Natalie Draper, he wed twice in a 10-day period in 1937—first on a yacht, then on land; they've been divorced since 1939). Tom has, by a later wife, three grown children of whom he is enormously proud. Youngest son Tuttle, 18, lives in Tulsa; son Christopher, now 25 and handsome enough to be a screen star himself, lives near Sacramento and is a ski instructor; only daughter Cathleen is 23 and married to a Denver businessman. Tom was just about the age of young Tuttle when he became an instant Hollywood star in *Tom Brown Of Culver* (1932). But, being of vaudeville parents, he'd been on the stage since he was 18 months old, in 11 Broadway plays and countless radio shows (starting when barely of school age), and in a number of made-in-New York movies before becoming a teenage movie heartthrob. Then a trim 5'9" 155-pounder (now about 175), with a good-looking, open, smiling Irish face, and a headful of straight brown hair neatly parted high on the left, Tom Brown was a natural to become the movies' All-American boy. He played football heroes, college guys, older stars' kid brothers, and, movie-wise, did more than one "tour of duty" at both Annapolis and West Point. His screen career was going great guns until a real war, WW II, came along and he enlisted with the 106th Infantry. He rounded out that period of service with the rank of captain and, in '45, returned to a Hollywood very different from the one he'd left. There had been years, like '37, '38 and '42, when he'd played leads in six pictures each season. Now, at 32, a military and movie veteran, he counted himself lucky to land a supporting role in a single film, *House On 92nd Street.* For the next few years that's how it went, one picture (two at most) a year. He made a steadier living in radio dramas, thanks mainly, he says, to old friend Helen Mack, the actress, who'd become a radio producer. When the Korean War came, Tom was called back into the Army where he served for two years as a major with the 40th Infantry. He returned to pictures in 1954, as a character actor, and the going was rough. This time, he says, it was pals like Lou Costello and Don Barry who helped him get started again. Seeing that TV had become a greener field of employment for actors than motion pictures, Tom focused his energies there. In time he racked up more than 500 television roles. Name any series popular between 1955 and '65; he's sure to have worked on them—*My Friend Irma, Climax, Peter Gunn, Lux Theater, Playhouse 90, McHale's Navy, Day In Court,* etc. Then came his regular assignments in *General Hospital* and *Gunsmoke,* precluding almost all other "outside" work. When he's "off duty," Tom writes and sails, and helps run the "Lady Sierra Mine," a pitchblende mine in Olancha, Calif., owned by all the *General Hospital* cast and crew. Long ago, in 1932, after one of his very first movies, *The Famous Ferguson Case,* opposite an equally youthful Joan Blondell, one critic wrote: "We'll wager quite a lot of our sweepstake winnings that you'll want to know more about Tom Brown, after you've met him here. He is only 18 years old (he was really 19), but he certainly clangs the big gong of attention and shouts, 'Here am I!'" Well, he did win a lot of well-deserved attention as time passed. And now, more than 40 years later, with much of his early fame gone by the boards, having survived a variety of vicissitudes and disappointments, Tom Brown has earned the right to proudly singalong with that *Follies* song that proclaims "I'm Still Here!" *(Letters to Tom Brown will reach him c/o "General Hospital," ABC-TV, Prospect &*

(Continued on page 76)

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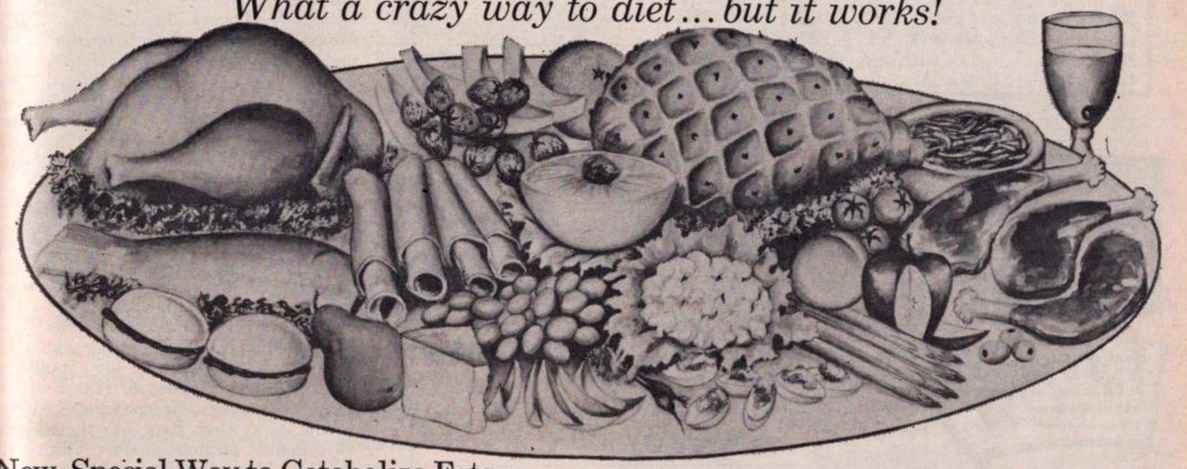

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Talmadge, Hollywood, Calif.)

LINDA STIRLING (*The Tiger Woman*: Serial) Panther-sleek, tall (5'9"), fleet-footed and sexy, Linda was to the talkies what Pearl White was to silents: Queen of the Serials. She also possessed two other attributes unusual with this genre: she was stunningly beautiful (a hazel-eyed brunette) and an excellent actress. Both characteristics were much in evidence in the six serials in which Linda starred at Republic between 1944 and 1947: *The Tiger Woman* (with Allan Lane), *Zorro's Black Whip, Manhunt Of Mystery Island, The Purple Monster Strikes, The Crimson Ghost* and *Jesse James Rides Again.* "Her reign," one critic recently noted, "was one of hard riding, accurate shooting, and a thousand thrills, some of them for the big boys as well as the small ones." For the same studio in the same time span, Linda appeared in 15 B pics —Westerns, science-fiction and mysteries—as leading lady for the likes of Sunset Carson, William Elliott, and Francis Lederer. Earlier, after graduating from high school in Long Beach, her home town, Linda had been a model while studying drama with the Long Beach Players. Then she'd moved to Hollywood to continue her studies at the Ben Bard Playhouse. (Interestingly, considering the career Linda Stirling would soon enjoy, Bard was the widower of silents cliffhanger-star Ruth Roland!) After her years at Republic, Linda remained in the business for another decade—in features, in TV roles, and as a panelist on a television show in Los Angeles, *Twenty Questions,* on KTTV. Then she dropped out entirely. Today, still most attractive in her late 40s, Linda Stirling has long been married to top Western screenwriter Sloan Nibley (he wrote, among others, Gary Cooper's *Springfield Rifle* and Randolph Scott's *Carson City*). The Nibleys live in North Hollywood and are parents of two sons—Chris, 23, a Hollywood cameraman, and Tim, 21, who intends to become a fireman and is presently in college studying Fire Science. (Our new photo shows Linda and Tim at the L.A. Airport before they enplaned for a recent vacation in Europe.) And Linda Stirling is now successfully launched on such a totally unexpected career that you may be just as astonished as we were to hear of it. At Glendale College in Glendale, Calif., she is now the associate professor of English! Explaining how it happened, she smiles and says: "I must say that you could not be more surprised than I still am. Even though I've been teaching now for seven years, there are still moments when I think I must be playing a 'teacher' part in a movie. After having spent most of my life as an actress, it was stranger than I can describe to find myself in front of a class, especially the first year or so. Right in the middle of a sentence I'd find myself thinking: 'What am I doing here?' 'How did I get here?'" And how *did* it happen? Linda answers: "The 'how' part is really the more incomprehensible. If anyone had told me ten years ago that I'd be a teacher I'd have

(*Continued on page 78*)

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said he was mad. Still, the first part of the 'how' isn't too unusual. I was doing television roles—my sons were small and I wanted to be with them as much as I could—but television had become a business. It was tense and deadly serious most of the time . . . nothing like the old movie and serial days. We did work hard then, long hours, often under physically grueling conditions. [Note: Sometimes there were genuine narrow escapes from death, too. Though most of Linda's serial stunts were done by a double—often a man—she barely escaped a certain-death fall in *Manhunt Of Mystery Island* and nearly drowned in a sequence for *The Purple Monster Strikes.*] But there was an 'easy' atmosphere, a sense of camaraderie, a kind of general understanding that we would all do the best job we knew how but not get all 'up-tight' about it. There were practical jokes and lots of laughs. It was fun. Television, by the late '50s, wasn't . . . I found the atmosphere grim . . . everyone seemed to be edgy. I'd been an actress for so long that this kind of additional strain somehow didn't seem worth the effort. Anyway, I'd always wanted to go to college . . . I took a course or two at first, then before I realized it I was 'hooked.' A whole new world opened up, and I found myself turning down acting jobs so that I wouldn't miss a class. By the time I had finished my four years and gotten my B.A. (Phi Beta Kappa, too!), the other half of the 'how' had sort of jelled without my really being aware of it." What did her longtime Hollywood associates think of this "new" Linda Stirling? "Friends and colleagues kept asking me why I was going to college," she answers. "Why wasn't I working? What was I going to 'use' college for? (You know the old Puritan tradition—time spent has got to have some practical reason.) Finally, to avoid having to explain every time I refused party invitations or turned down jobs that I was simply seeking self-enrichment, I began to say I was going to be a teacher as a kind of self-defense. The next thing I knew I was enrolled in the graduated program. It was taken for granted that I would teach when I finished, and so I thought: 'Why not give it a try?' I did." Besides teaching English, Linda also is a drama instructor at Glendale College. And, outside the academic world, she coaches young professional actors in her spare time. It is the classroom, though, that holds the greatest attraction for her. "I love teaching!" Linda tells you. "It's exciting! Teaching is different from acting in just about every way, yet there are some similarities. In college the students pay and expect to get their money's worth. It's like being in the theatre. You've got to give your best whether you feel like it or not and sell the part even if the students don't think the play is very good (that is, convince them that Shakespeare really is terrific even if he is hard to read). I'm having so much fun I seldom miss acting except once in a great while in a nostalgic moment." In parting, Linda Stirling says: "Do please say hello for me to all of my fans. It's a nice feeling

(*Continued on page* 80)

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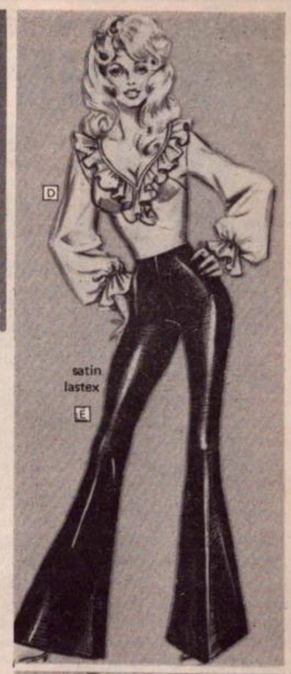

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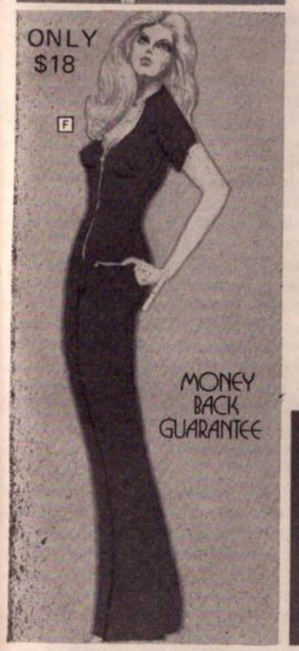

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to know that they still remember me." (*Your letters will reach Linda Stirling Nibley c/o English Dept., Glendale College, Glendale, Calif.*)

PHILIP DORN (*I've Always Loved You*) Of all the European actors who left their imprint on Hollywood movies of the '40s, none was more gifted than Philip Dorn. Onscreen, his was an attention-commanding presence. He was big, handsome, possessed of a fine bass-cello speaking voice; the face was infinitely kind but one never doubted that this Dutchman dared to be gentle because at the center of his being there was wisdom and strength; in short, he knew who he was. With all this going for him, Philip Dorn should have become one of the era's greatest stars. He didn't. He made a great many well-remembered movies—*Chetniks*, *Reunion In France* (opposite Crawford), *Ziegfeld Girl* (with Hedy Lamarr), *Escape* (with Norma Shearer), *Passage To Marseilles* (with Bogart), etc. But that one superlative box-office star-making role never came his way. Dorn didn't care greatly. He had been, until 1939, when he came to Hollywood, one of Europe's top stage stars. His name in the theater: Frits Van Dongen (though his real name was, and legally still is, Hein Van Der Niet). The war in Europe broke out soon after his arrival here; there was no going back after just a picture or two, as he'd planned. There was, simply, no way of getting back to Holland at all. So, for the duration, he acted in American films—and dreamed of a return to the stage. During his contract years at Metro, he had many excellent Broadway offers (such as the lead in *Watch On The Rhine*), but the studio had a wartime shortage of leading men and wouldn't release him. In 1947 when he was 46, and finished with his contract, Dorn finally did a Broadway play, *The Big Two*. It was not a success. While staying in New York, the actor suffered a slight heart attack, the first of several with which he's been afflicted over the years. Back in Hollywood, he made more pictures—*I Remember Mama* (as "Papa" to Irene Dunne's "Mama"), *The Fighting Kentuckian* (John Wayne), *Spy Hunt*, and in 1951, the year he turned 50, a melodrama with Dana Andrews, *Sealed Cargo*. It was his last American movie. After 12 years on Hollywood's screens, Philip Dorn simply disappeared from the scene. Until recently, if you asked in Hollywood "Whatever happened to Philip Dorn?" you got one of two answers: "He returned to Holland after the war and never came back" or "I don't think he's living now." Don't you believe either story! Philip Dorn did indeed come back from Holland (he'd only returned to Europe for professional engagements). He and his attractive wife, Marianne, are living happily right now in Hollywood (Westwood, really), which has been their home all these years. Yes, there was a reason for Philip Dorn's sudden and mysterious disappearance from the screen, as I recently learned when I visited the Dorn home. The reason: health. At 71, and a great-grandfather of two, Dorn remains

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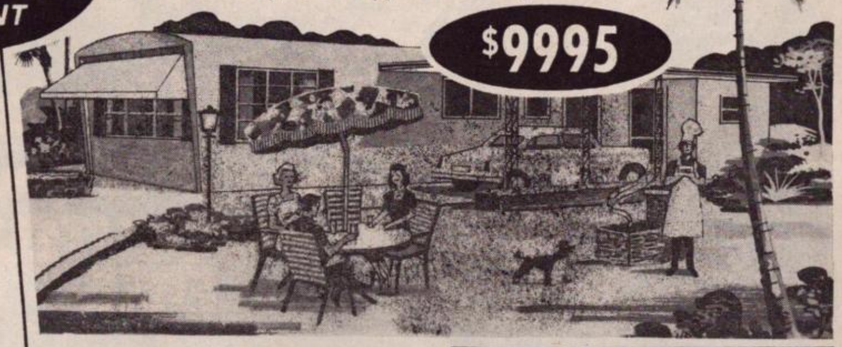

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a fine-looking man, with a full head of black hair only sprinkled with gray. (See our photo, taken, incidentally, by his 23-year-old grandson, Albert Laurey, the dad of Dorn's two small great-grandchildren. The necklace he wears, the zodiac sign of Libra, was a recent birthday—Sept. 30—gift from Mrs. D.) But the actor has not been blessed with good health. In 1954, in Holland, he underwent emergency brain surgery. Leaving Hollywood temporarily, he had gone to Germany and made several pictures there for European release. Then, while in Holland to star in the stage play, *The Four Poster*, an object had fallen off a building and struck him on the head. The consequence was surgery —to relieve the buildup of water pressure on the brain. Recovery was long and slow. Finally, back in Hollywood, director-friend George Stevens offered Dorn a major role in *The Diary Of Anne Frank*. The actor turned it down, saying, "But I can't speak." An exaggeration. It's true there is a slight hesitation in his speech now, but, as Mrs. Dorn reminds him and you, doing the role in short takes, he could have made the movie. It was professional pride—not wanting fans to notice the change in his speech—that held him back. So Dorn retired from acting and, he says, will never act again. Another circumstance reinforced his decision. On Thanksgiving Day 1964, the same day that Patricia Neal almost died, Philip Dorn also was rushed to a hospital suffering from a similar and equally destructive stroke. It destroyed his voice, sending it into a high tenor register. Months of therapy brought it back to its normal deep level. Physically, Dorn has made a fine recovery both from this stroke and a second which struck him about two years ago. He still has the use of all his limbs and all his faculties are acute indeed, but he walks slowly, and when he moves about the house, it is with the use of a tubular metal walker. Because he fears falling, he admits. He speaks with enormous admiration of Patricia Neal, whom he has not met, and of her amazing recovery and return to movie-making. But his acting days, he insists, are all in the past. Financially, there is no reason he should act again. The Dorns wisely invested his earnings. Besides their beautiful home in an upper-middle-class area, they own a ranch in Oregon and an apartment house in Los Angeles, both managed by Mrs. Dorn. Living nearby is the actor's only living child, Femia, daughter of his first, youthful marriage in Holland. (Her mother, Hedy, Dorn's first wife, also lives in Hollywood; they are still friendly.) Femia, married to a local store-owner, is the mother of Albert and, as noted, grandmother of his young son and daughter. By his first marriage, Philip Dorn also had a son. But this boy died at 16 in a German camp during the War, as did most of the relatives of the present Mrs. Dorn. After the War, the Dorns, who have no children of their own, brought to America and reared a little girl from Holland whose parents —friends of the Dorns—likewise died at the hands of the Nazis. Married now and living in Northern California, this girl, Ellen Silversmith, is the mother of a little boy named Phil (for Dorn) and a little girl named Marianne (for Mrs. Dorn). In all respects, she remains their daughter; there are every-Sunday-night phone calls and frequent visits. Socially, though the Dorns have many friends, only a very few of them—such as certain directors the actor worked with—are carryovers from Dorn's picture-making days. Philip Dorn is a shy man who never enjoyed parties or publicity (truthfully, he had almost none), and "we were by choice never a part of the Hollywood social set." You do not have to be long in the presence of Philip Dorn, who is otherwise a contented man, to discern that there is a void in his life. One which, now, will always remain. What he meant to do with his life was spend it as a stage actor, both in America and Europe. Fate decreed otherwise. The dream was denied. Instead, he found himself a considerable success in a field for which he had no particular affection, or high regard—motion pictures. Telling him how much his performances meant to others cuts no ice with him. Does he see his own old movies on TV? The answer is very short: on TV? The answer is very short: *Never*! (*Letters will reach Philip Dorn at this business address: Apt. #4, 652 Veteran Ave., Los Angeles, Calif. 90024.*)

If you would like to receive the list of Stars Who Passed Away in 1949, please see ballot on page 12.

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GEORG STANFORD BROWN

(*Continued from page* 38)

So the Stanford Browns remained in California, living in a small two-bedroom apartment in the Westwood district of Los Angeles.

Their second daughter, Kathryne Dora, was born on February 10, 1971, and the family then moved into the three-bedroom duplex in Westwood, where they now live.

Georg is delighted with his baby daughters whom he describes as "brown." "They're very beautiful," he smiled, proudly. "I guess they favor me, in a way. They have brown curly hair."

In his spare time, Georg prefers to relax at home, listening to records. "I live day to day," he said. "I've had a good time in this life—just a series of experiences, one after the other. All of these bring different feelings, different emotions.

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ther, still lives back East, but her father lives within two miles of them, in the Mandeville Canyon area of Los Angeles.

Georg is thrilled with his role of Terry Webster in *The Rookies*. "From the beginning, it was a very positive experience, and very exciting. I've met some really interesting people and we've all grown very close. It's great working with such a talented group," he said, with sincerity.

His co-stars are 23-year-old Canadian-born Michael Ontkean (Willie Gillis), who has been acting professionally since he was five but almost became an ice-hockey player; Sam Melville (Mike Danko) from Utah, who has also been interested in acting since he was five; and attractive Kate Jackson (Jill Danko), a tall brunette from Birmingham, Alabama. All are enjoying the challenge of, for the first time, starring in a TV series, and are extremely ambitious about continuing to improve the quality of the show.

Starring in a series takes a great deal of time and energy, but Georg, even ... to be lazy, spends ... ch- ... ical ... rtic- ... ear- ... of ... lack ... iends ... o of ... Wil- ... d his ... rmers, ... ce his ... prej- ... e step. ... d they ... RSHALL ... ead cast- ... s career ... roadway. ... his life ... ay. Much ... larly the ... C. Fields ... nust have ... as a nice ... y of his ... ere legion. ... Hudson.) ... stories in ... Marion, he ... people he ... ts that love ... Pictorial His- ... by Paul Mi- ... ve., So., New ... 2nd edition ... anyone inter- ... Awards from ... p through the ... e care of any ... may have, and ... ts about who

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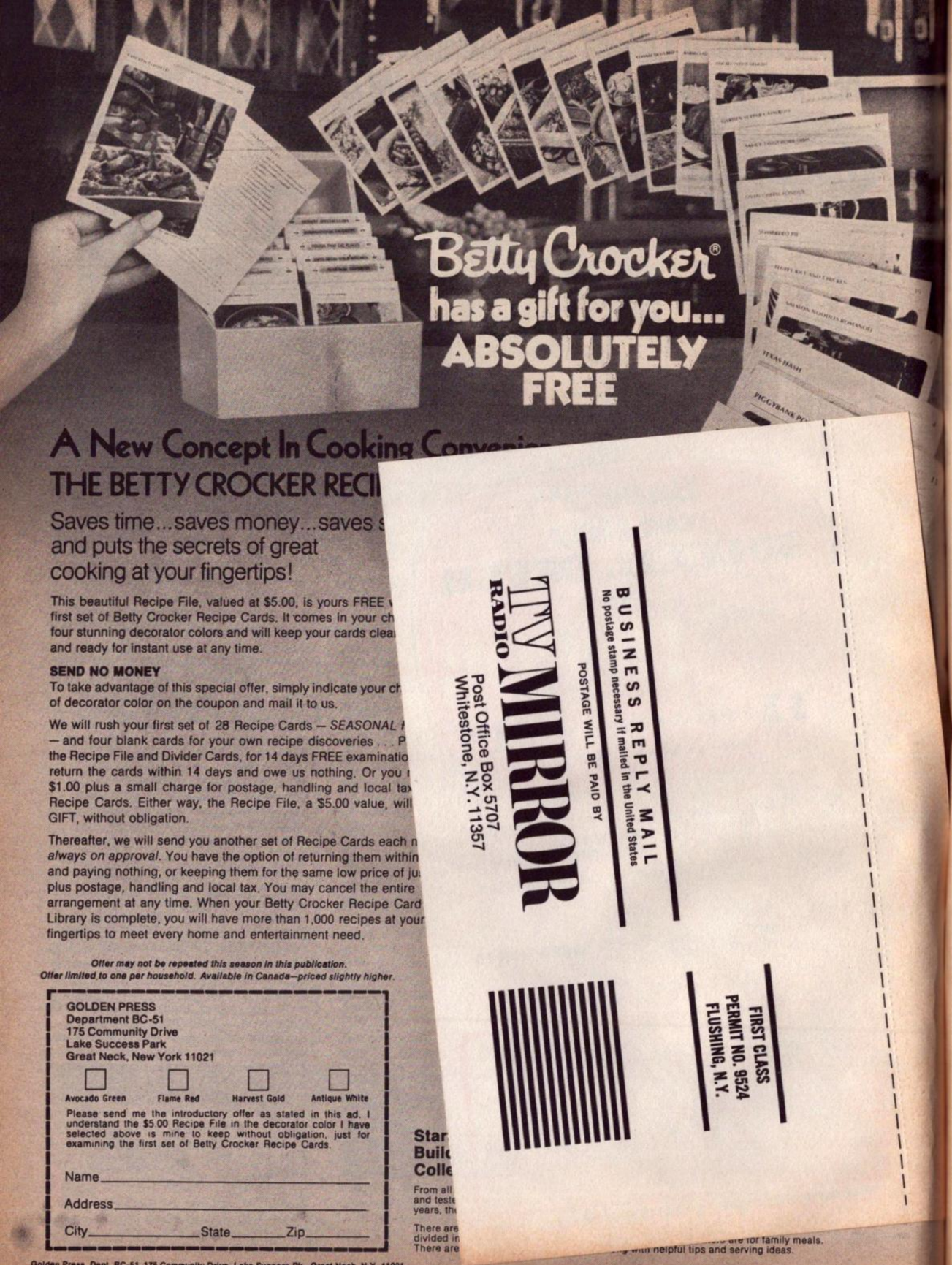
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GEORG STANFORD BROWN

(*Continued from page* 38)

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In his spare time, Georg prefers to relax at home, listening to records. "I live day to day," he said. "I've had a good time in this life—just a series of experiences, one after the other. All of these bring different feelings, different emotions.

"Living with three women, and a female cat, can be difficult. It's difficult living with people—having relationships with people—and takes a lot of time and energy. But, at the same time, I don't know what I'd do without them. A home's very important to me because I'm a Cancer," he explained.

"Tyne works as well as taking care of the babies," he went on. "I don't have any objection because she has her rights, too. When I met her she was an actress, and I've always thought of her as an actress. I like her work. In fact, I think she's brilliant."

As for their families: Georg's sister now lives in Ibiza, off the coast of Spain. His mother, in New York, is delighted about her two beautiful granddaughters, and that Georg is doing so well in his career.

Tyne's mother, divorced from her father, still lives back East, but her father lives within two miles of them, in the Mandeville Canyon area of Los Angeles.

Georg is thrilled with his role of Terry Webster in *The Rookies*. "From the beginning, it was a very positive experience, and very exciting. I've met some really interesting people and we've all grown very close. It's great working with such a talented group," he said, with sincerity.

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Starring in a series takes a great deal of time and energy, but Georg, even though he still claims to be lazy, spends much of his valuable spare time teaching at Black institutes and theatrical workshops around Los Angeles, particularly at the Mafundi Institute in nearby Watts.

"I work politically with a lot of groups, probably know all the black performers, and am very close friends with some of them," he said. Two of his closest friends are Clarence Williams III, of *The Mod Squad*, and his actress wife, Gloria Foster.

Like so many black performers, Georg has come a long way since his Harlem childhood. In an age of prejudice, he and Tyne took a brave step. Let us hope they'll always be glad they did.

—BRENDA MARSHALL

ON BOOKS

(*Continued from page* 15)

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Everyone's favorite "white witch" now tells tales about her astrological adventures with the likes of Lawrence of Arabia, the Sitwells, the Aga Khan, Charles DeGaulle, Ian Fleming, and a clutch of Hollywoodites. In between tales, she fills you in on some of the more esoteric aspects of astrology.

Eight Strange Tales, edited by Vic Ghidalia. *Fawcett, Greenwich, Conn. 160 pp., 75¢ (paper).*

A new collection of creepy classics by "the terror collector's collector of terror." Here are 8 relatively little-known spine-tinglers by Ray Bradbury, August Derleth, Clark Ashton Smith and others who were writing in the "golden days of horror," and they make a super shocking stocking stuffer.

The Irish Peacock, by Billy Grady. *Arlington House, New Rochelle, N.Y. 228 pp., $8.95.*

For years, Billy Grady was head casting director for MGM, but his career started long before that on Broadway. This is his chatty book about his life in show biz from 1917 to today. Much of it is very funny—particularly the opening sections starring W. C. Fields (what a horror that man must have been!) Grady comes across as a nice guy who doesn't knock any of his clients and friends, who were legion. (One exception is Rock Hudson.) There are a lot of good stories in Grady's book. Like Frances Marion, he loved his work and the people he worked with—and he projects that love with high good humor.

The Academy Awards: A Pictorial History (2nd Revised Edition), by Paul Michael. *Crown, 419 Park Ave., So., New York. 375 pp., $7.95.*

This lavishly illustrated 2nd edition of an essential book for anyone interested in films takes the Awards from their beginning in 1927 up through the 1971 honors. It will take care of any lapses of memory you may have, and will settle any arguments about who won what when.

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BEA ARTHUR

(*Continued from page* 33)

created and produced *All In The Family*. The timing was fortuitous. He had written in a part in an episode, the part of Maude, Edith Bunker's liberal cousin. He was having a problem getting the right actress for the part. As soon as he heard Bea's voice, he knew his search was over. He had worked with Bea before—as far back as the old George Gobel Show—and the two formed a mutual admiration society.

So Bea played Maude on *All In The Family*.

"The mail response was so great," Bea says, "that CBS asked Norman to write a series pilot for me. That became the second *All In The Family* episode I did as Maude—the spinoff that sold and became the Maude series."

So you see, being a good wife paid off. Had she not followed Gene to California, the whole thing might never have happened.

It all might have happened for Bea earlier, however—except she's a scaredy cat. This goes against the public image, too. It's hard to imagine Maude Findlay frightened of anything, except perhaps a particularly high-voltage hydrogen bomb. But she is afraid—of flying. So she's turned down dozens of chances to come to Hollywood, only coming West when Gene did. Had she not been such a powder puff about flying she might have been discovered by the TV brass long before this season.

She's a contradiction, this large lady. And it's always been that way with her.

"I always was big," she says, "and I always wanted to be small and delicate."

She was born in New York, but during the Depression—"Please, let's not talk exact years"—her family moved to the eastern shore of Maryland, to the small city of Cambridge where her father started a small business. So Cambridge, Md. is really her home town since she was eight.

"As a little girl—well, no, I was never really 'little'—but as a young girl," she says, "I'd go to the movies in Cambridge and dream of being small and delicate and blonde. I'd read the fan magazines and imagine I was one of those tender little creatures. But there I was, a hulk."

She didn't get depressed about it. She's too strong for that. But she did wish she had been born inside a different kind of body. Meanwhile, though, she made do with what she had.

At first, she studied the piano. Her parents' dream for her was that she would become a concert pianist.

"But I gave that up," she says. "I could pound the piano with the best of them, but I knew I wasn't really good enough to be a top concert artist. And I didn't want to spend the rest of my life teaching piano to little kids in Cambridge."

The next field she tried was science. She became a registered lab technician.

(*Continued on page* 86)

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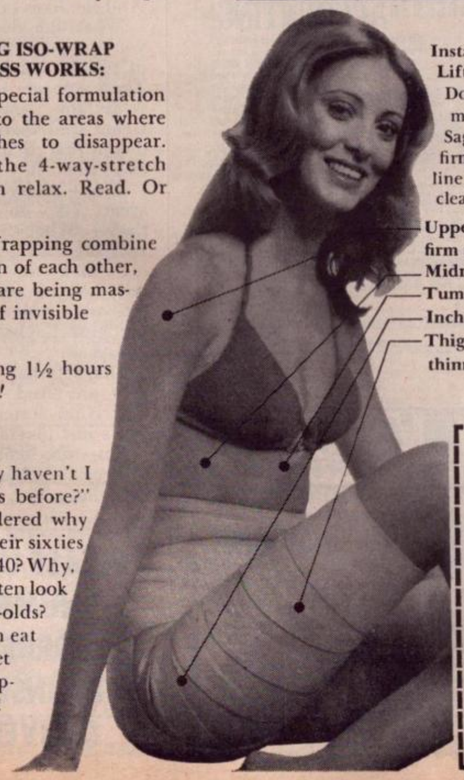

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working in the local Cambridge hospital.

"After two years of doing that," she says, "I had to get out. I couldn't see myself taking urine specimens the rest of my life."

Finally, she tried acting and found her life's work. She studied in New York, and got her first work on Broadway. Her career in the theater has been a good one. Even then, though, she was shy. Hard to believe? Yes, but true.

"While I was studying acting," she says, "I was so shy I'd hide. I remember once I was in a play at acting school and there was a group of angry peasants. I was so shy I'd hide behind those angry peasants so nobody would see me.

"If an angry peasant appeared on my set today, I'd kill him."

She says she had 20 or 25 years—"remember, we won't talk exact years"—on the New York stage. She won the Tony award in '66, playing Vera Charles to Angela Lansbury's *Mame*. And then she had a long, successful run in *Fiddler On The Roof*.

But, through all those 20 or 25 years, she never worked as much as she could have. She says she'd periodically "retire," then come out of "retirement" again. Every four years or so she'd quit, then make a comeback.

"I was happy doing nothing," she says. "As long as I had my dogs, my husband, my sons and my furniture. And my flowers and my kitchen."

Those are her main interests, very un-Maudelike interests, actually. She has two ferocious-looking, but meek-acting German shepherds. She has two rambunctious sons—Matthew is 11 and Daniel is eight. She likes to collect antique furniture. She likes to garden. And she likes to cook.

What she doesn't like to do is what you'd expect Maude to like to do—yell at people and boss her husband around. There appears to be no doubt as to who wears the pants in the Saks family—Gene. And there also appears to be no doubt that that's the way Bea Arthur Saks wants it.

"I'm a pussycat," she says. "And pussycats like to be bossed around by tigers. Whoever heard of a pussycat bullying the tiger?"

So Bea—the girl who says she's butter, the girl who calls herself a pussycat—plays Maude. And Maude better not hear anybody call her butter or a pussycat.

That's what makes actresses what they are. And, above all else, Bea Arthur is an actress, and a very good one. She's just playing a part on Maude.

But—who knows?—maybe she'll get to become a Maude yet. Stranger things have happened. —ART RICHARDS

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- **PICKS WINNERS IN SIX RACES!** Mr. J. J., of California, had been in the habit of losing $10 to $15 weekly at the race track. Accordingly, he began using his Psychic Perceptor every night for about 15 minutes to ask for $50,000. On the fifth week, he went to the track and bet on six races. THEY WERE ALL WINNERS! And he received $50,000 cash!
- **STRANGER HANDS HER $100,000!** Mrs. X., of Georgia, a widow who was living alone, could not keep up the payments on her home. Hearing of Dr. Murphy, she contacted him, and he gave her the secret of the Psychic Perceptor. After using this one simple secret—out of the blue—a stranger knocked on her door and she got the $100,000 she needed!
- **HOW SHE GOT A FREE VACATION!** Mrs. Louise B. used her Psychic Perceptor to ask for a wonderful vacation. Shortly afterwards she received a gift of a European holiday for her entire family!

Dr. Murphy tells of "miraculous" healings, of men and women who were able to draw their loved ones to them—as bees to honey—with this secret, contact long-lost friends and relatives, strengthen and unite all family ties!

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- Psychic healing of maladies thought incurable!
- Contact with long-lost friends and relatives!
- Power to see and hear beyond walls and over great distances!
- Freedom from fear of voodoo or evil eye!
- Happier marriages, and more zestful daily living!
- Prevention of many unnecessary tragedies!
- The joyous satisfaction of the answered prayer!

According to Dr. Murphy, it can set you on the high road to happiness, quickly, easily, and automatically—just as it has for thousands of others!

Receives A Million Dollars!

'I had the most amazing telephone call from the husband of a woman we shall call Mrs. H.," says Dr. Murphy. "My wife just inherited a million dollars. You told her what to do!" She simply told her Psychic Perceptor she wanted $1 million—and at the end of about a month, she was advised by a stranger that she had inherited over a million dollars. It was, as her husband said, "completely out of the blue!"

Receives A Wonderful Healing!

Dr. Murphy reports how a medical doctor who had hurt his back, was sick in bed—and couldn't work or walk—was healed with his Psychic Perceptor! "Something happened to me," he said. "A strange feeling came over me; I felt a healing force flowing through me."

Reveals A Small Fortune In Dollar Bills!

A woman in New York City says she asked her Psychic Perceptor to tell her the location of a box containing money. Soon she clearly saw a small black box hidden in the wall behind a picture of Lincoln. She saw a secret button, which could not be seen with the naked eye. When she pressed the button, an opening appeared containing the black box, which contained $50,000 in cash."

How A Widow Of 72 Banished Loneliness!

Mrs. L., a widow, wanted desperately to remarry. She complained that although she had written for prayers to all the New Thought Churches to pray for the right husband for her, all the effort had come to naught. She said that her children were grown up, married, and living as far as 3,000 miles away and that while she met many widowers, no one had proposed to her. On Dr. Murphy's instructions, she used her Psychic Perceptor. Shortly afterward, she met a wonderful retired physician—who proposed marriage, which she accepted!

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- **PROOF**—A girl who was slowly dying due to a belief that someone in Tahiti had put the "fix" (a native curse) on her—received a wonderful healing and is now bubbling over with the joy of life!
- **PROOF**—Another reports she was immediately able to see her long-lost father, in a hotel room—thousands of miles away—and make him come back!
- **PROOF**—A young lady, whose doctor had given her 4 months to live, told her Psychic Perceptor to heal her. Six months later, her doctor said "A miracle has happened." Two years have passed and she says she is completely cured!
- **PROOF**—A young lady from Wichita, Kansas, states that the Psychic Perceptor method enabled her to reduce and control her weight. Her goal was 118 pounds, and—true to the law—she reduced 40 pounds!
- **PROOF**—Another woman saw the man of her dreams, with her Psychic Perceptor, and he was automatically attracted to her!
- **PROOF**—A girl was able to protect herself completely from being hypnotized by an expert, who wanted her to disrobe in front of twelve men and women!
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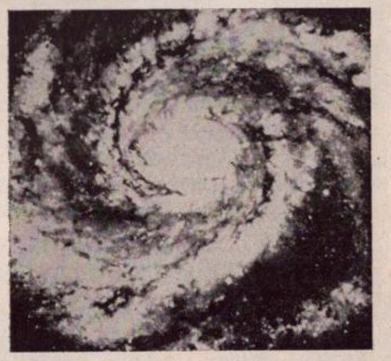

ABOUT THE AUTHOR

Joseph Murphy, D.D., D.R.S., Ph.D., LL.D., Fellow of the Andhra Research University of India

Dr. Joseph Murphy is an internationally-known author, teacher, and lecturer. He is one of the foremost speakers on mental and spiritual laws in the world today. He is Minister of the Church of Divine Science, Los Angeles, California, and speaks to an audience of about fifteen hundred every Sunday.

Dr. Murphy conducts a daily radio program on self-development and frequently appears on television. Hundreds of thousands have attended his classes on the power of the subconscious mind.

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(*Continued from page 26*)

anything in the world," she said, taking off a few minutes from the show and drinking Dr. Pepper in her dressing room. (Did I say just one? No, Sandy drinks Dr. Peppers one after another!)

"It would be so much better if I could have met Tom before I met and married Bruce, then I wouldn't be scared at all. But look what happened with Bruce. I loved him just as much when we got married, we lived together and planned our whole lives. So what? Five years later we were separated. All the dreams, all the plans, all the wonderful moments we had together, what do they matter now, they're gone."

Sandy looked like she wanted to cry but instead she contained herself. It was a strain to talk about those days, and though she's tried to put them out of her mind, they keep coming back like some terrible nightmare.

"Isn't it only natural I should fear the same thing with Tom? We've done the same things—planned for the future, planned a family, talked about growing old together.

"Oh, it would be so much better if I could *really* believe it would last forever.

"You know, when I first met Tom I had a dream one night. Oh, we were older and had children and in my dream Tom had a growing discontent. He hadn't met anyone else but somehow he was drifting away from me.

"I remember, still in that dream, that one morning I called for him and he wasn't there. I walked around our house and he was nowhere to be found. All that was there was a note.

"I opened it very slowly because Tom had never left me notes before. If he had something to say he'd tell me or call me. As I unfolded the paper, my heart began to sink. He said in the letter he had something important to tell me and it was hard for him, but somehow he'd fallen out of love with me.

"He didn't say whose fault it was, not mine, not his, but his heart was someplace else and though he'd tried very much to stay in love, it had been impossible.

"The note ended by saying, 'I'll always love you, in my way.'

"That was the dream," Sandy said, "and maybe some girls could laugh it off. I tried, and I know I'm acting silly to let it haunt me like this, but my goodness, I mean, it's possible, isn't it?

"What if Tom really did fall out of love with me? Oh, I don't think I could live! He's my whole world, there's nothing else that really matters to me!

"My big problem is that I still think marriage, love, lasts forever. Well, it doesn't. And I've got the scars to show for it.

"When Bruce and I married it was, I thought, for a lifetime. Well, isn't that what the vows say, 'Till death do us part'? But that's not where it's at. How many couples do I know that have stayed married that long? I could count them on one hand."

It was hard for Sandy to share her fears with Tom. For a long time, she kept them to herself. She never let him know about that dream, and how it bothered her so. "When Tom proposed to me, at first I said no," Sandy said, in quite another shocking admission. "That's something people don't know, but it's true!"

Sandy and Tom had been dating for quite awhile before that proposal came. Because Tom's a doctor and has long grueling hours at UCLA Hospital, he and Sandy see each other only irregularly.

But what started out as a friendship soon grew into something quite beautiful. None of Sandy's friends even knew about Tom for the first three months they dated. Sandy would slip off into Westwood for afternoon coffee, or a quick dinner before he returned to surgery. He never accompanied her to any Hollywood parties or premieres, and he let her know in no uncertain terms that his job was saving lives—not being photographed.

"I wanted to break the whole thing off," Sandy explained. "Not because I didn't like Tom—that was the problem. I loved him, and I knew he loved me, and I was afraid it might lead to marriage.

"When he finally proposed, all I could do was cry. At first I said no.

"I love you, Tom," Sandy remembers saying, "but I can't marry you. Not ever!"

Sandy began to cry, and ran from the restaurant where they were having dinner. She hid herself in the front seat of Tom's car where no one could see how upset she was.

Tom followed her out and got in beside her. Sandy remembers that, for some time, neither one of them spoke.

"He took my hand and held it tightly and I guess I couldn't keep it together any longer and I fell on his shoulder and started to cry."

Tom let Sandy take her time, and when she was done with her tears, she looked up at him.

"I *do* want to marry you," Sandy said, "but what happens if it doesn't work? Oh, maybe it won't be so hard for you, but I don't think I could make it!"

"Sandy," Tom said back to her, very gently, "no one ever has any guarantees. Sometimes a marriage lasts forever, sometimes only a few short years. You have to take the good things that come of it and measure them against the bad."

Maybe this would have been sound advice if Sandy hadn't been going through such an ordeal getting her freedom from Bruce. But she was upset, and all those horrible days spent in lawyers' offices and in the courts seemed far worse than Tom could understand.

"No!" Sandy screamed. "No! When love is over, no amount of good memories makes it seem worthwhile!"

"Sandy," Tom said, taking her hand again. "I've been through it, too. [Tom's divorced from his first wife, Bee Tompkins; they have an eight-year-old son Scott.] I'm wrong to think it's easy for you because you're right in the middle of it and my divorce is a thing of the past.

"But if we love each other as much as we say we do, then we owe it to ourselves to give it a try." Then Tom said the words that really changed Sandy's mind.

"Okay, Sandy. You can walk away from me now, knowing that I love you. But in a month, or a year, could you live with yourself? Could you really be happy knowing that what might have been the best thing in your life you just threw away because you were afraid?"

Sandy was silent for a moment, as though reliving the words all over again. It was a sobering thought, and you could see Sandy reliving every measured beat of it.

"I knew I couldn't cop out like that. I was afraid. But suddenly I knew I was acting silly. Right then and there, I knew if I didn't marry Tom I'd be doing the worst thing in the world. Oh, I've made some pretty big mistakes in my life but I wasn't going to let my guy slip through my fingers like that!"

The silence in Tom's car continued, even though Sandy could feel herself changing. "Sandy," Tom said after a second, "maybe you don't know it, but I'm fighting for you! I've never fought for anyone in my life, but I'm fighting for you. I want you to be my wife, I won't give up easily!"

Sandy fell into Tom's arms, and in the darkness they held onto each other tightly. There was nothing to say, no words for this very special moment. It was that time when a woman and a man come together, feel each other so closely and understand each other so well that mere words don't count.

"Later," Sandy went on in her dressing room, "I told him about the dream, how it's become a ghost in my life."

"That's okay," Tom laughed back at her. "Sometimes I have a dream that I'm back in the first grade of school and I have to go through med school all over again! Instead of being finished with all that hard work, I'm starting all over again!"

It made Sandy laugh, it made her forget the tension that had been building inside of her, and after a little more time, she looked squarely into Tom's eyes and said, "I'd marry you in an instant if I could!"

That was before Sandy was divorced; but this October morning made even that possible.

Now Sandy's busy making plans for that ceremony, which may just be a thing of the past by the time you read these pages.

"We're planning a small ceremony at my house in Los Angeles," Sandy said. "And if all goes well my mom and dad and sister Robin and Carl, my brother-in-law, will all come here from Texas. And I'm dying for my niece Angela to be my flower girl but she's only a year old! Oh, well, maybe we can work something out!"

Sandy didn't disclose a date, however. "That depends on our schedule. We'd like to be able to go away for a week's honeymoon. We really wanted to take three weeks and go to Europe, but I don't have that much time off from the show and Tom can't get away from the hospital that long either."

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"Oh, I don't care," Sandy said with abandon. "I don't care if we have to spend our honeymoon in Los Angeles. As long as we're together, that's all that counts!

"I still fear that one day Tom and I will have irreconcilable differences, things we can't possible foresee now. I can't see into the future, but I've got to take one step at a time, and thank God Tom's strong enough that he didn't take my 'no' for an answer.

"Tom convinced me that a marriage is only as good as what both people bring to it. Maybe Bruce and I broke up because we both stopped bringing to our marriage. Maybe we got lazy, maybe we drifted apart, but as God is my witness I'm going to try so much harder with Tom."

Sandy began to laugh, and yours truly begged her to let us in on the joke. "Well," she said, in her demure, adorable little way, "the other day I got home and I called out for Tom and he didn't answer. I thought surely he'd be home but when I walked through the house all I found was a note.

"I pinched myself to make sure I wasn't dreaming. I was secretly terrified. I didn't open that note for some time because I thought it was going to say, you know, that he wanted out.

Sandy paced back and forth through her house, wanting to cry but not being able to. She had to find strength, she had to be mature.

Finally, slowly, she ripped open the envelope and slid out the paper inside. With a trembling heart she began to read.

Sandy, the note began, I love you very much and I don't know how to tell you this, it's very hard for me. . . .

Sandy didn't want to read on, because that terrible dream was no longer a figment of her imagination. But read on she did.

. . . but I have a meeting at the hospital so I won't be home for dinner. I'll be home about eleven o'clock. I love you. Tom.

"I'm going to frame that note and keep it right here in my dressing room! Oh, was I ridiculous! That proves it!"

Sandy may have been a bride once before, but to look at her you'd swear this was the first time. She's terrifically in love, she's floating on cloud nine and while she's still afraid (and who isn't?!) there'll be bumpy times in her union with Tom, she's very excited about the future.

"Mrs. Thomas Calcaterra, Mrs. Thomas Calcaterra. . . ." Sandy said to herself, leaving the dressing room for a take on the set.

"It sounds fabulous! Mrs. Thomas Calcaterra, that's me!" she screeched, like a little girl. "Well, it's almost me!"

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KEEP AMERICA BEAUTIFUL

DICK VAN DYKE

(*Continued from page 49*)

couple not only because of world events but in their private world as well.

Dick was working with his boyhood chum Phil Erickson in a comedy-pantomime act called the Merry Mutes. The two silently mouthed the words of hit records—Sinatra, Crosby, etc.—played backstage. It was a young and unproven act, uncertain of its next booking and perhaps less sure of the talent that made up the duet.

Everything was not bleak, however. A mere acquaintance had become a friend and made it possible for Dick and Marjorie to become husband and wife. Moreover, the word on the radio and in the newspapers was that television would soon become the most powerful and influential media ever.

Marriage and career prospects gave the couple optimism. Dick's prominence in 1973 is the fulfillment of these career hopes, while the celebration of their silver wedding is a milestone equaled by few in an industry noted for its marital failures.

In reflecting on the past twenty-five years, the sandy-colored hair turning to a more prominent gray but the physique still slim, Dick smiles a proud grin and recalls vividly not only his wedding dav but the moments of his marriage that have made it memorable.

"It was rather frightening, yes, I'd have to admit that," he says as he explains the details of his wedding day twenty-five years ago.

"I was at the Chapman Park Hotel. My partner and I were working our very first gig. We were in a small lounge and it wasn't doing that well, though it wasn't at all bad!

"Well, John Nelson was the master of ceremonies of a radio show which originated from the Chapman Park. It was called *Bride & Groom*, and eventually it became an afternoon TV show where couples from across the country were married right on the air, live!

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"Of course this was before television, but the program was still live, broadcast coast-to-coast I suppose. So John used to catch our act in the lounge and I made the comment to him that I was going to get married as soon as Phil and I had a few more jobs under our belt and I had enough money.

"I really didn't say it as a hint, but John invited Marj and me to get married on the show. That was really great, because I didn't have a nickel. They paid for the ring, the license, all the appliances and furniture, and sent us on a week's honeymoon.

"That was a great break for Marj and myself. We'd kept in touch by letter and an infrequent phone call for four months.

"So," Dick continued as he sipped a diet drink, "we got married, without too many stutters and stammers during the ceremony, and we went to Mount Hood, Oregon for our honeymoon. It was sky high, about eleven-thousand feet, and beautiful."

The ensuing years were lean for Dick and Marjorie, but their travels eventually took them to New York where Dick was given a contract by CBS. It was during this time that Marjorie proved the kind of wife she was.

"There was a period of my life of about three years when we were in New York and I was tied in with CBS. But they didn't know what to do with me. I was in a couple of pilots that didn't sell, I emceed game shows, and I even did the early morning show for a year but no one ever watched it because of the *Today* Show. I did it all.

"Finally, I said, 'I'm not going anywhere.' I was really depressed and frustrated. I wanted to do something but I wasn't sure what it was. Marj and I talked about it a lot, and that's one thing that has always proven fruitful for us. We talk about things, every kind of thing. She was never in show business, never had any association with it except through me, but she was always more confident in me than I was in myself when we were young and first starting out. I was taking a correspondence course in TV repair because I *knew* I was never going to make a living in this business. I never did, however, finish the course.

"Instead, Marjorie said, 'Why don't you try acting?' I had done comedy, nightclubs, emcee type of work, and the more we talked about my acting, the more I liked the idea. She was really insistent that I try it.

"So I went to Bucks County in Pennsylvania and got into a play and I liked it. Then I got into a revue on Broadway where I got good personal reviews and ended up getting into *Bye, Bye Birdie*.

"That was just a decision she encouraged me about, getting into acting. 'Take the time and see what you can do,' she said. Look at me now! She's the one who did it, though, not me, really."

The decision Marjorie helped her husband make was only one of many similar decisions he's had to make during his career. He'll tell you that the more recent ones have been easier to make, but adds, "The hardest of any was the first, and I often wonder what would have happened to me had she not been there to usher me into acting.

"I look back and who knows why I've been so fortunate. I'm convinced there is an element of luck in it because I know too many talented people walking around looking for work. I don't believe Marjorie would agree with me because she's that kind of person. She's never had a moment of hesitancy as far as my career has been concerned.

"Maybe it's her naivete in the business based on the fact she's never personally been involved in it, but her objectivity has been very good for me and for our marriage. She's always bolstered my confidence. She's really very good, and her judgment is far above average.

"She is," Dick says candidly, "my best critic. When she tells me I'm bad, I know I'm bad, and I grow as an actor because of it and we grow as husband and wife as well. Like I said before, we communicate. Always have."

Having a cordial relationship as friends as well as husband and wife has been the underlying secret to the success of the Van Dykes' marriage throughout its 25 years.

"That doesn't seem possible, twenty-five years. That's the silver wedding anniversary, man!" Dick exclaims as if surprised at the achievement. And yet, he isn't in the least.

"You know," he says in a serious manner, "there are an awful lot of people in this business that have been married for years that you don't know about. I don't think the divorce rate is any higher in show business than any other. It's just publicized more.

"As for me, personally, or for Marj and myself, the pressures and pitfalls that perhaps do exist in this business aren't something we've ever really been concerned with. We're Van Dyke and Willett from Danville, Illinois, today as much as we were in 1948. We've been through a lot together, accomplished a lot together, and each and every day there's something new that we face together."

The team work is evident, but they have not neglected their four children, Christian, Barry, Stacy and Carrie. Chris, the eldest, is married himself now and is attending law school in Los Angeles. Barry lives with his parents on their 40-acre ranch in Carefree, Arizona, as does Stacy when she's not attending acting school in Hollywood. Carrie, who is 11, is, of course, at home.

Having watched their children grow and mature, and seen them solve the numerous problems they have faced as youngsters with a famous father, Dick and Marjorie now celebrate their 25th year together looking forward to becoming grandparents.

"We're not there yet," Dick says with a light chuckle to his voice, "but we argue about that a lot with Chris and his wife. We want to be grandparents and they won't satisfy us," he says in mock disgust.

And yet, listening to the actor, an observer can tell that he's very serious about experiencing the role of a grandfather.

"I think grandpas and grandmas are the best things God ever created. I know mine were, and if there's any one single thing about our marriage that we've enjoyed the most it's been raising our kids. They're four great people.

"And now to be able to sit back and see them develop into adults, getting married and starting their own endeavors, there's a feeling of satisfaction that only a parent can feel. We know how much our kids have meant to us over the years, and we look at Chris and his wife through rose-colored glasses.

"They're just starting along that road, and it's going to be marvelous for them. And to think that someday, I hope," he says with a laugh, "they'll have their own children and then they can leave their child with 'old' grandma and grandpa. A grandchild. Now that sounds exciting!" he says.

There is a special gleam in his eye when he speaks of that inevitable day.

"Maybe that's the most exciting thought about twenty-five years of marriage—fulfillment. We're a happy and close family, we love one another, we believe in God, we've had our bad moments but they've been far outnumbered by the good. All of that provides a certain fulfillment to a person's life.

"And," he says in earnest, "the most important thing for Marjorie and myself is that we would have had the same kind of thing between us had I been Dick Van Dyke, the TV repairman, rather than Van Dyke, the TV personality. I really mean that."

He pauses for a moment as if to reflect briefly once again on the past twenty-five years of wedlock, before adding, "And that's what it's all about anyway, isn't it? Fulfillment and happiness! That's what you strive for in a marriage, whether you've been married five years, twenty-five, or fifty!"

The Dick Van Dykes, as they enter their second twenty-five years of happy married life, have certainly done just that.

The young man who took his marriage vows in a rented tux while his bride wore a gown borrowed from a Claudette Colbert movie have seen it through!

—CHRISTOPHER DENT

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DON MacLAUGHLIN

(*Continued from page* 59)

to the University of Arizona for a little graduate work—I thought I might get my M.A., but I never did. While there, I got the lead in *Death Takes A Holiday* and even wore Henry Daniels' uniform. Then I worked for a while as a sort of apprentice announcer at KBOA in Tucson. What I didn't realize then is that my future was being mapped out for me. Fate was grooming me for radio.

"I decided after that to go back to Webster and teach school for a while. I was a good teacher and loved the kids. They were all sons and daughters of friends of my family. It was kind of a big-clan, tribal thing. I taught English and history at one of the high schools and also coached baseball and basketball.

"Now, all this time, I was just sort of drifting along with no plans for the future. I didn't know what I wanted and I wasn't in any hurry. Life was great and I enjoyed everything I did. But after a year, I decided to go to New York. Why? Because, as they say, 'that's where the action is.' There was no reason for going. It was just something I wanted to experience.

"I thought it would be great to live the bohemian life for a while, so I was off to Greenwich Village. I took a room in a rooming house on MacDougal Street. I had the same room Cesar Romero had had. Of course, he had left it quite some time before!" Don laughs. "*But*—that's where I met my wife, Mary. She lived there, too. She was a writer and at that point, when we first met, unemployed—as who wasn't in the days of the Depression? Later, she got a job as a reporter on a Village newspaper called the *Village Chat*.

"Now, I had an aunt who lived in the Bronx and—as aunts are wont to do—she was concerned about my living a life of sin and sloth in the Village, so she got me a job. She knew a man with the Artists Bureau of CBS. Through him, I got a job as a file clerk. It was sort of 'show business' to me. I talked with Morton Downey, Gertrude Niesen . . . all the greats of the day . . . and I was living it up. To me, everything was just fine.

"During this period of self-discovery, I had decided to give up the idea of being an artist and had switched to writing. I wrote stories. They came back. It wasn't a very satisfactory life, but I *was* earning a living—as a file clerk.

"I was dating Mary steadily and it was ultimately due to her that I finally did give acting a try. I remember on our first date we spent the entire evening talking about theatre! She had always been stage-struck and had been in a number of plays when in college, so what little I had done made me a *star* in her eyes. But at that time, I had my sight set for writing. I had this romantic desire to see the world and be kind of Joseph Conrady and Somerset Maughamish.

"So, one day, I just decided to take a plane to San Francisco and sign as a deck hand on a ship going to the Orient for the summer. Mary was to wait for me while I had my little fling. Remember *Mutiny On The Bounty*? Well, James Norman Hall, one of the writers, was from Iowa . . . so I wrote him prior to leaving, saying, 'I may drop by and see you.' He wrote back, 'Forget it.' Guess they didn't want any bums on the beach down in Tahiti, where he was at the time! Nevertheless, off I went to write the great novel—but I didn't even get as far as page one.

"When I got back—and, by the way, I didn't find the trip particularly romantic!—Mary met me in Los Angeles and we got married. I, of course, had no job and she was working for the W.P.A. She said, 'Well? What are we going to do with our lives? Are we going to just bounce around all the time? What about the future?' I said, 'I don't know. I don't know what I want to do.' She said, 'Why don't you be an actor?' I said, 'What? Well, I'll give it a try.'" Don grins, shaking his head slowly, in fond amusement, "And that's the way I became an actor.

"We returned to New York, took a little apartment on Gay Street in the Village, and I started making rounds of all the radio stations. Mary was earning $18.00 a week at the W.P.A. and you could live on that in the Depression. I didn't like Mary supporting us, but if I was to give acting a try, there was no other way. I thought I was vocally suited for radio, I had had some experience in it, and eventually I began earning a living. Without any long dreams as a youth, I became a professional actor.

"Back in those days, nobody wanted to do radio. Actors sneered at it. I didn't—I was eager to try my luck at it. My first show was a story of the War between the States. I alerted everybody back in Webster to listen to me. Well, by the time the show was aired, my part had been cut and all I did was whinny like a horse! I had been reduced to playing a horse in the calvary charge—which struck a very vivid note, when I recalled the Chautauqua manager's saying, 'You have the soul and sensitivity of a workhorse.'

"That was my New York debut," Don smiles.

Don got a few shows, but nothing great was happening for him. He then joined a radio stock company which later became WMGM. "It was invaluable training—the kind you can't get anymore. I did six to eight shows a day. All kinds. News, drama, documentaries, anything and everything. You were handed a script and you got to work. You developed a great skill at reading quickly and effectively. I was with them for a year and this gave me the training I needed to make it in the medium as a radio actor.

"During that training period, I had impersonated Clark Gable many times and done it quite convincingly. As luck would have it, a tremendous audition was being set up for what was to be *the* stellar show of radio. *Gone With The Wind*. A once a week, half-hour show. So I auditioned, doing my impersonation of Clark. They thought it

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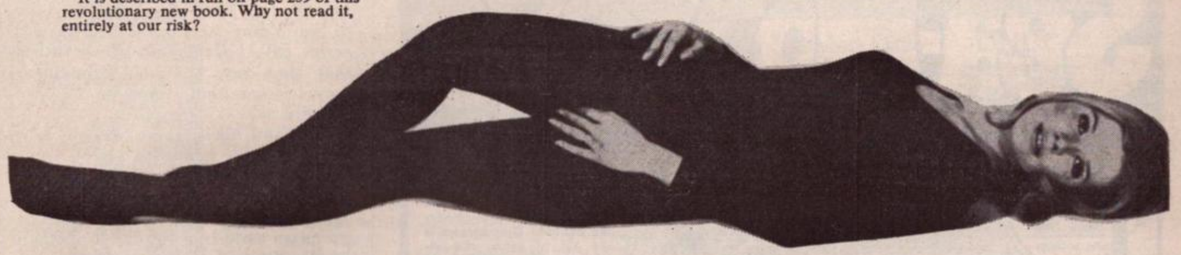

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What is the science of feminine sexual fulfillment? It is simply this:

1) The ability to remove, by yourself, past sexual blocks — those unconscious guilts implanted in your mind as a child by misinformed parents.

These unconscious guilts allow you to participate in the sex act *only if you pay a devastating price*. This price may be that you can never completely relax in the sex act . . . or that you can truly enjoy only the foreplay . . . or that the actual act itself never quite equals your phantasies about it beforehand . . . or that climax eludes you as often as you are able to achieve it . . . or that, in your entire life, you have only known half-release — even though you are absolutely certain that your body *could* give you far more, if you could only tap it!

Each one of these "half-failures" traps a woman in her own special kind of sexual prision. And each one of them can be removed, the same way it was implanted in your mind, by a series of almost-hypnotic self-suggestions.

This is the first step in this programmed method of sexual self-fulfillment: to remove the sexual child inside you, so that the woman can flower. It takes about five minutes a night, for between two and three weeks.

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2) But now you must turn from your mind to your body. And you must be taught the sexual expertise that should have been given to every young girl, far before the day she was first married.

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ABOUT THE AUTHOR

RACHEL COPELAN is founder and director of the Institute of Auto-Suggestion. She is internationally known for her lecture-demonstrations throughout Europe and the Middle East. She has conducted courses there, as in this country, overcoming sexual tension, correcting overweight, insomnia, smoking, etc. Her unique method of *relaxation in depth* is also described in this book.

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FOR HER

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was great and I almost had the job, but the show never went on the air. Still, I got a lot of publicity because of it and began getting contract parts.

"I was finally beginning to make a nice living. Then I got a chance to go to San Francisco for the lead in a radio series called *Dangerous Road*. It was at that time my first son, Douglas, was born. From that show on, I worked steadily.

"In those days, there was no rehearsing. You were handed a script, you read through it once at a table, got up and read it on the air. So you had to be fast! You had to learn quick compromises as to how to play a part and do it cleanly and convincingly. It did require a special skill. I knew many famous actors—John Garfield, for instance—who could not do a radio show 'cold' without a lot of rehearsing. It had nothing to do with their talent, it was just that radio actors were very definitely a special breed. Acquired skills, yes, of course—but that goes for every profession.

"A lot of people knocked radio actors, put them down. In the meantime, *we* were smiling a lot on the way to the bank. Gertrude Warner made more money in her day, as a leading radio star, than Helen Hayes did in theatre. I certainly wasn't in her league, but I managed to buy a home in Vermont, put my three children through college, and now have a house in Connecticut on twenty-nine acres.

"When television came along, radio actors sneered at it. They were making fortunes and no one wanted to give up their 'gravy train,' but I was fascinated. I also remembered the attitude of people about radio when it began, but I can't take credit for having the guts to switch over to the new medium. It just happened that way.

"I had been playing the part of Jim Brent on *Road Of Life* for a long time on radio. Walter Gorman, the director of the show, was now taking the program into television and he wanted me to continue doing the part. I was scared to death. I don't think there was a single radio actor who wasn't frightened by television. We didn't know if we could memorize lines that fast, we didn't know what we could or could not do—but I was fortunate in having Walter's confidence. Irna Phillips, the writer of the show, also approved Walter's choice. So, I just happened to be on the right show at the right time."

From that moment on, Don's television career was cast. *Road Of Life* only ran twenty-six weeks on TV, but Irna Phillips—already famous as one of the most creative minds in daytime drama—had her eye on Don for a show that was to become the number-one dramatic serial on television, with a following of 23,000,000 viewers . . . *As The World Turns*. She was the boss, she wrote the show, and she knew whom she wanted to be Chris Hughes: Don MacLaughlin.

Don chuckles, as his mind reaches back in time, drawing out more moments from his scrapbook of memories. "I remember when I started with the show, I was a nervous wreck. I just didn't

(*Continued on page* 100)

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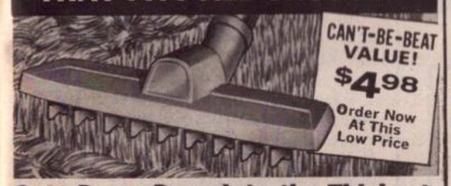

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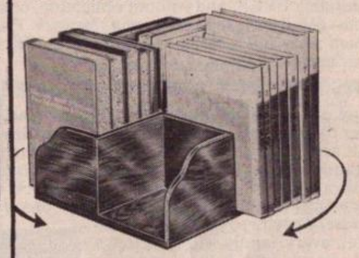

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think I could do it. Helen Wagner, who plays my wife, Nancy, was always right there giving me the boost I needed." Don shakes his silver head, his hazel eyes lighting up with new fire.

"When I discovered I would be playing the show with Bill Johnstone (as Judge Lowell), I was terribly excited. He had been a very big leading man when I was trying to break into radio. He was *the* big leading man of radio. Beautiful prematurely gray hair, very handsome young man, marvelous voice, very reasonant. I was always in great awe of him.

"I remember once, when I was just beginning as a radio actor, I said to Syd Smith (who later played Dr. Meadows on our show) that I thought I should maybe get a clipboard to hold the script—and I ought to get an automatic pencil, because there were so many changes made in a script. And Syd told me, 'Aww, you don't need to get an automatic pencil. I've worked with *Bill Johnstone* and he just uses a little ol' wooden pencil!' So that settled it. Whatever Bill Johnstone did was all right with the rest of us.

"You can guess how excited I was when I learned that the great Mr. Johnstone would be on our show! I also knew Santos Orega, who plays my father, from a good many years of radio. Off and on, we've had quite a few radio people. And when we all get together, we hack it up about the good ol' days when we practically stole money because we didn't have to *learn* lines—just read them off and got paid for it."

Listening to Don, it's clear that he loves his job and has a close affinity for the people he works with. "I work with a great group of people and I think we've been very fortunate in that we all get along so well. I hear stories of casts in this business who have feuds and factions. We've had very little of that. We've had a good rapport over the many years. We have our differences, sure. But I believe a good, cooperative relationship is very necessary—particularly for daytime TV, where you are skating on the thin edge of terror all the time, anyway.

"We've had a great ensemble feeling about our company. Nobody has tried to be a star—nobody has tried to backbite anyone or cut anyone up. Of course, you can't 'upstage' in daytime TV because you're too worried about survival. You don't have time for indulging in any pettiness that way.

"Doing a daily show as we do, there just isn't much chance for an exalted ego to develop. The red eye of that camera is on you every day and you're delivering fresh lines. If you liken a soap opera to a baseball game, you'll see what I mean. We play 260 games in a season, five times a week, for 52 weeks. You lose a few and you win a few. Nobody bats a thousand—even a Stan Musial! So, you can't expect to make each day a scintillating gem, no matter how well it's written or directed. We are all very aware of this and we realize you can't have a successful show unless there is harmony, understanding and complete cooperation."

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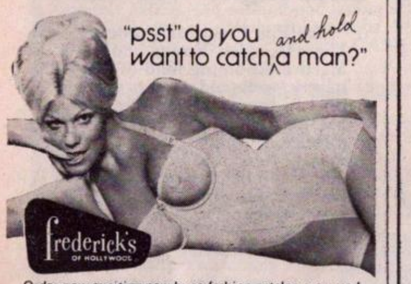

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PARENTS

the studio, Don points out, "We're working together from early morning until late afternoon, and sometimes on into the evening. We join our veins and become blood brothers during this time and I think that's about enough communication."

Don's free time on weekends is eagerly spent at his Connecticut home, where he and Mary relax and enjoy country living and homegrown vegetables. About the only remaining hobby Don has these days is his vast and rich garden. His three children—Douglas, Janet and Britton—are frequent visitors whenever time permits, since they, too, have their own separate lives to lead. Not one of them has ever had the desire to follow in their father's footsteps. "They all did a little acting in college and are knowledgeable about the theatre," Don smiles, "but certainly not *obsessed* with it.

"I've never felt disappointed that my children didn't want to be in the same business as I am, because I don't believe anyone should be in it unless they just can't help it—which I can't. That's the only way I wanted to live," he winks, "after my wife's encouragement! And you've got to stick to it and follow it to the bitter end, hoping you'll make it. I'm certainly no celebrated star," he chuckles, "but they know me in Oshkosh, and that suits me just fine."

Don followed his ambition to the end and it is anything but bitter. Chris Hughes, brilliant corporation lawyer, will be winning cases and watching his family grow as long as his *World* keeps turning—which, according to the Nielsen ratings, will obviously be for quite some time to come.

"Acting is hard work," he concludes. "But, to me, it's still a good lot of fun!"

—Brett L. Bolton

CAROL BURNETT

(*Continued from page 47*)

to being catered to, and made demand after demand. The people who work for Carol have grown out of the habit of dealing with temperamental stars, for Carol has been so easy to work with. But they were doing their best to accommodate the star until she started making disparaging remarks about Carol.

It became a real crisis as the star singer kept up a monologue about how ugly and dull she thought Carol was. A few times the makeup man was about to say something, or one of the stage managers, but they held their tongues . . . until it got back to Carol. Then the real confrontation began. It happened over a small incident. Carol asked the guest if she were comfortable doing the show. She replied that she was. By this time, the tech crew had put the conversation out over the set with their mikes. The only ones who didn't know the conversation was playing all over the studio were Carol and the star. Carol continued to probe the woman by asking if there was anything more she needed. The star replied that she had everything. It was then that Carol asked, "If that's so, why do you need to make remarks that might be misconstrued by people. Don't you know that it all reflects back on you and that people are going to think that the reason you talk about others is because you're afraid you don't know what *you're* doing."

The star's reply was, at first, denying, but in a minute she realized the wisdom of Carol's words and publicly she made a complete apology. Everyone connected with the show heard her say how sorry she was. From then on, she was treated with understanding and was easy to work with. As one person working on the show noted, "Only Carol could have changed that woman into a person." When Carol heard that the conversation had been playing all over the studio, she was upset, but other than eliciting a promise from the sound man that it wouldn't happen again, she promptly forgot about it. She realized how good it was for the show's morale.

It has always been that honesty which has influenced the most troublesome people in show business. Somehow, when they deal with Carol a little, they become much more decent people. But it was Carol who told a close friend how she felt about dealing with that particular star. "I very much wanted her to understand that if she wanted to come on the show and put me down all the time, that she had to pay a price . . . her own dignity. I don't think she understood that she was really putting herself down, and I hate to see a woman do that to herself. I thought if I made it very clear that we were not in competition, she had what she had and I didn't want to take it away from her, she might change a little. I wanted to tell her that I was insecure too, so I understood what she was going through. In fact, I never said it because she was too bright and got the message, but I could have told her how long it took me to feel secure as a woman, and, believe me, it was a long time. And that's with having everything I always wanted . . . success, happiness with a man I really love, children that mean the world to me. But all of them seemed things that I might lose anytime I made a mistake, like they were part of a dream and I would wake up to a different reality. Only recently do I know for sure how I feel as a woman. It's a great feeling."

Few women admit what Carol does, but few women have the same deep insights into human nature that Carol does. It is almost as if her rough beginnings have blessed her with the ability to understand what the human condition is. She has a built-in antenna to pain and sorrow, and feels that it is her duty to help anyone whom she recognizes as being in pain. Of course, this has caused her untold trouble with her husband-producer Joe Hamilton, who would prefer Carol to be a little more discriminating about the people she helps. As he put it, "Carol never takes a day off. There is always someone who needs something and Carol is there to give it to them. Although, in truth, what she gives most is a fantastic love of life that she is able to transmit to others. It is a gift, but, for a husband, it's sometimes very hard to reach her since she's usually busy helping others."

In many ways, Carol, who underwent much criticism when she married Joe Hamilton (who himself had been separated and had nine children), has paid for her happiness. She had to explain over and over that she didn't break up a marriage. Joe and his wife were separated when Carol and he met at CBS on *The Gary Moore Show*. But it seemed, for a while, that no matter what was said, Carol looked like a villain. It deeply disturbed her, as well as added to her insecurity as a woman. As she said at the time, "I don't have to take men away from their wives and it really hurts to know that your happiness is misunderstood by people. Joe and I have found love, something I thought had passed me by, and all I get is criticism. For Carol, it was a time of deep introspection. A time when she truly considered just quitting so she wouldn't have to face the public. But common sense prevailed, and she and Joe went on with their lives. But for a while, it looked like they were doomed. No matter what they did, it turned out to be disaster. Their first TV venture together just didn't make it, and they were considering not working together. But in the end, it all worked out well.

Her success has brought her the new feeling of how precious each life choice is that she makes. As she told a group of friends at dinner recently, "All my life I have wanted to make the right choices. I always felt that I would make a mistake. Now, suddenly, I know that the right choice is the one that is in my heart. My head and my heart have come together and it's the best feeling I know." By the way that husband Joe Hamilton beamed as Carol spoke, you could tell that he was in complete agreement with her. In fact, many friends say that since they moved to Hollywood, their marriage has been one of the happiest they have ever seen. As one friend put it, "Not that they weren't happy before they came to California, but moving out here had a certain definiteness to it. For Carol it was going home again, having grown up out there. Only this time, she was returning as a woman sure of herself and ready to face the ghosts of the past with complete assurance. It made a huge change in both Joe and Carol, almost as if they were now ready for whatever their lives might bring. It was Carol who told me, 'This is the best part of my life. I don't exactly know why, but I know that it is.' And I can see it by the way she looks. A certain new assurance has taken over."

In a life that might just as easily have ended tragically, Carol Burnett has managed to take adversity and turn it into her advantage. From the very first time she was given a no strings attached loan which got her to New York and into the Rehearsal Club, Carol knew enough to make paying the loan back the first order of business. Her character was always Carol's prime concern. As she tells it, "There were no strings attached to the loan. It came from an old couple who just liked to help people they thought deserved it. All they asked was, that if I could, do

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the same thing . . . loan some deserving person a thousand dollars when they needed it most. As soon as I had it, I did, but if I hadn't received the loan I never would have been able to come to New York, and then who knows what would have happened to me."

Of course everyone knows that Carol would have surfaced no matter what she did. A talent such as hers is a rare and precious thing. But the good things that have happened are the ones that have shaped her into what she is today and made her the kind of woman who can say, "I feel secure as a woman." The fact that she was able to overcome a rocky childhood, enormous self doubt and a deep-seated need to help everyone who needs it to the exclusion of her own needs, is a testament to the kind of talent and perseverance she has.

In front of her, with her new found self-assurance, is a whole world of new things. From films to helping new people, Carol fully intends to enjoy her new inner feeling. As one man who received help from Carol said, "I didn't want her help, but she kept insisting I needed it, until finally I had to admit she was right. She saved my life. Without her I would have lost everything. Finally, when I asked why she did it, all she could say was, 'Because I knew inside that you needed it.' Well, when she said that, I saw on her face a kind of inner security that almost jumped out of her skin. A woman who knows when her particular abilities are needed is not afraid to use them. I was glad that she was my friend."

For Carol, friendship means good and bad times. It is important to note that being Carol's friend means being involved with one of the truly good people. As her husband said. "I'm glad that Carol has her new self-assurance. She is now bringing even more happiness to our lives," as she is to her fans all over.

—Ceil Mayo

JAMES BROLIN

(*Continued from page 55*)

foot] was just hanging there," Doctor Grant said with a grim expression to his voice. "It was hanging on by the tendons and nerves."

The doctor's professional knowledge and experience also determined that "there was no blood supply" in the foot, and thus the doctor took emergency steps to return the flow of blood to the limb.

"Once we found that the blood supply was adequate," Doctor Grant told TV Radio Mirror, "we operated." The repair of the arteries so that blood could return to the foot took only a short time, according to Doctor Grant, but the few hours that passed between that and the major surgery were the most critical. "We almost had to amputate," Doctor Grant said flatly in explaining that had the blood flow not returned to the foot there would have possibly been no way to save it.

Doctor Grant did not hide this fact from Jim, nor his wife Jane who had rushed to the hospital when contacted by the studio. The doctor's experience told him that Jim was a straightforward type of guy who wouldn't have wanted anything kept from him. And thus the actor lay there, the role reversed. He was the critically injured patient staring up into the eyes of the physician. But this was not on a sound stage, it was for real, and the end result would possibly determine his future.

"The surgery," Doctor Grant continued, "took four to five hours. We repaired the torn tendons and nerves, placed the dislocated bones back together, and placed a metal screw in the ankle to repair the fractured bone. The screw is put in there until the bone is healed, but in Jim's case I doubt that it'll ever be removed. That is not necessarily uncommon."

When Jim came out of surgery, Jane had been joined by Robert Young, who had met with Doctor Grant for some time to discuss the seriousness of the injury.

"I had read a lot of good things about the show in our medical journals," Doctor Grant explained, "but I must admit I had never watched the show so it wasn't until sometime after I met Jim that I knew who he was. I found Mr. Young to be a very gracious and concerned man."

The veteran actor's concern was shared by Doctor Grant, as well as Jane and the Brolins' many close friends. Few realized the severity of the injury until they were permitted to visit Jim over that weekend. The official statement given by Universal Studios had been understandably cautious, due primarily to the seriousness of the injury and the possible future determination of liability.

Doctor Grant was equally as cautious when he discharged Jim on the Sunday following the accident and agreed that the actor could return to work the upcoming Tuesday. "If he feels he's strong enough to do it, I have no objections," the doctor said. "He'll be in the cast and confined to a wheelchair with the leg elevated though. He'll have to keep the leg in the cast for two to three months."

Doctor Grant also asked that a nurse be on the series' set at all times to make sure the leg remained elevated and to offer any aid to Jim that he might need. A studio physician was also in contact with Doctor Grant.

"You know," Doctor Grant said, "people who are professionals realize they often times have to work while in pain. Football players spend their life this way, and Jim's attitude is the same."

Jim also knew that his absence would throw the series production schedule into near total chaos. Only four more episodes of the current season were to be filmed at the time of the accident, and though in pain it was Jim's decision that he would probably not be any more uncomfortable sitting in a wheelchair at the studio than doing the same at his Northridge home.

Perhaps he also realized that altering his routine would make the hours that much longer and the discomfort of the cast and the mending leg that much more prevalent. Thus, keeping himself busy learning his lines and working would make his recuperation period seem considerably shorter.

Nevertheless, Jim's close friends and his newfound friend, Doctor Grant, also knew that the actor could not escape the memory and fear of the accident. The hours he waited before entering surgery will surely linger in his mind for the rest of his life. They were hours filled not only with pain and doubt, but most assuredly with hope and prayer. And with the prayers answered through the skillful hands of Doctor Grant, Jim must still look forward with some concern toward the after effects of his injury.

Doctor Grant would only say, "That's an area we can't yet discuss. We're taking Jim through this thing a step at a time."

There is little doubt that there will be additional hours of pain, and by the very nature of the injury Jim might face sporadic pain and weakness in the ankle during the ensuing years.

Nevertheless, Jim has confided to his friends that whatever he might have to endure in the future will be a much more pleasant experience than what he might have had to face had he awakened from the lengthy surgery and found himself an amputee.

—Jay W. Fisher

JACK LORD

(*Continued from page 41*)

that has cleared the path to his huge success. Marie has constantly encouraged Jack to reach for the top, and she has always been there for support whenever he tottered down. She represents the perfect actor's wife, totally believing in Jack and his abilities, giving him the love and understanding that allowed him to strive towards goals that at many times in his life seemed unreachable. Marie's rare gift is the ability to give a love that has no bounds, to fill Jack's life with attention, affection and loyalty. It has turned Jack into the kind of star that he always wanted to be. Love was the missing element in Jack's life, and Marie has supplied it for him in a huge supply. His secret smile on the set of *Hawaii Five-0* is saved only for the thought of Marie and their year alone together.

The fact is that Jack has reached a point in his career on TV where he knows that it is becoming less and less fun. An incident that had a great effect on Jack happened recently. He had been in the habit of shooting the hard shots (the action, fights, etc.) in the early part of the day, so as to get them over with, and to do his real love, the dramatic scenes. This particular day, Jack was almost finished with a fight sequence, when he just felt a searing pain in his head. At first, he thought it was the result of a blow in the fight, but he quickly realized it was just an

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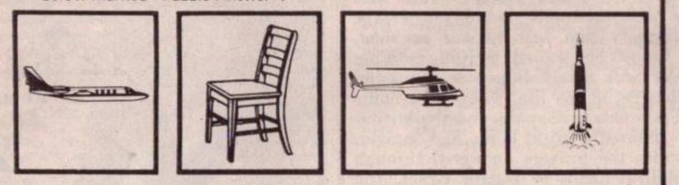

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old-fashioned headache. He wanted to stop the shooting, but he realized that the rigid schedule that he was under precluded his having a headache, so he went on with the day, headache and all. It was a miserable day for him and those around him. As one technician put it, "When Jack's upset, watch out. He's a tough man to deal with, and this day he was at his worst. We all realized that he should have just gone home and rested until his head felt better, but Jack just drives himself, further than any man I've ever known. The script girl made a mistake, and Jack's criticism drove her to tears. He looked so guilty after that I thought he might quit for the day, but he didn't. He eventually antagonized everyone he dealt with. When the day was over, I saw Jack's face when he thought no one was looking. It had a look of agony on it. I was angry at him until I saw his face, then I really felt sorry for him."

It is that very agony that few people have ever seen Jack undergo, which almost dictates Marie's insistence on Jack's keeping his promise and taking her away. Marie has seen in her husband the agony that only a perfectionist understands, the horrible self judging, highly critical devil that lives deep within Jack Lord, and is beginning to dictate more and more of his actions. Marie is the kind of woman who will not allow anything ever to be said about her beloved husband, but she does recognize that within any criticism that she has heard about Jack, there is a seed of truth, due to the enormous strain of the last years. Her only waking thought is how to help Jack get through these periods of strain.

One thing that Marie does which Jack completely relaxes at, is have a few close friends over for dinner on Saturday night. Since there is no shooting on Sunday, Jack is able to unwind and forget about the rigors of his show. Among close friends, Jack is a completely different person, filled with the joy of friendship and deep concern for their well being. Marie is in the habit of cooking favorite meals for Jack, and the smile of happiness and contentment is enough for her to beam with pride and happiness as only a woman in love can. For Jack, the joy of filling his home with friends and sharing the happiness and love he feels is enough for him to fill with pride and true relaxation. Unfortunately, lately these evenings have been few and far between and the pressure that Jack is under has been mounting. As Marie said, "Jack has always looked forward to my cooking my special breads and meats for him, but lately he has been so tense, he hasn't even asked me to cook for him. So I created an excuse to have a real dinner party, where I could make all of his favorite dishes and really give him the things I know he loves. I used the excuse of two friends from Connecticut coming to Hawaii as the reason for the dinner. Ordinarily we would take them out to dinner, but this time I told Jack that they wanted to meet some of our friends. Soon we had twenty people invited. I cooked for a week, but it was worth it, since they were all the things I used to cook for Jack when we were first married. I knew it was going to be a great dinner."

As things worked out, there were some minor problems, but Jack was almost completely relaxed, and regaled the group of close friends with stories of his early New York days and his Broadway stage experiences. The laughter from Jack's special wit abounded. The one dark moment in the evening was when the phone rang and one of the producers from his show called with a last moment problem. Almost on cue, Jack's face tensed up and he looked like a different man. It took almost an hour for him to relax again. The evening certainly did Jack some good, but there is no doubt that a full rest is the only real answer for Jack. Until he has one, it is Marie's belief that Jack will be a product of the unbelievable tension that TV has made him. Only a man who has striven for the top, or a woman who has lived with such a man, would understand what the pressures are, and how they can affect even a man filled with love and concern such as Jack Lord. The lines of worry that etch Jack's face are mirrored in the pain that Marie shows when she sees Jack so distracted with worry and concern that he cannot finish his dinner or talk to his close friends.

One observer noted that at the party, Marie went over to ask Jack a question about the phone call he received and saw Jack snap at her. It was a shock to him and he said, "I have known Jack and Marie for many years, and I know that he never raises his voice to her. Yet recently, the tension over *Hawaii Five-0* has been enormous and Jack's need to make it the kind of success that he wants has been unbelievable. He feels that he is fighting for the life of his show, and his pride and self belief are all tied up in that. It is impossible to reason with him that he has already made his imprint upon TV and that his portrayal of Sgt. McGarrett is known as one of the memorable TV performances. Even Marie finds a blank wall with Jack in this area. All he wants is for his show to continue on top, and when things go wrong he snaps at whoever is there, even Marie.

Of course, others at the dinner party are quick to say that the evening ended with Jack and Marie like newlyweds, and that Jack was beaming with pride over the dinner she made, and that their love was more in evidence than it had been in a good long time. Even if Jack had been short with Marie, it was a moment that he regretted and would spend the evening making up to her. For theirs is one of those unbelievable relationships that totally proves the meaning and reasons for love and marriage, filling all those who know them with a profound sense of belief in how beautiful marriage can be. Jack will finally only do that which makes Marie happy and fulfilled, and his beginning awareness that he is changing is unquestionably the start of his agreeing to take Marie on their extended honeymoon. For Jack knows that without the respect and love he has grown to need, he is not fulfilled as a man, so profound is Marie's effect upon him. Most people believe that she could change the course of his life again, as she did in the east when she convinced him to leave New York and become a film actor. It was Marie who guided Jack into his TV career, riding the initial disappointments, giving him the confidence to find the correct vehicle for his talents. As one of Jack's confidants put it, "When Jack ran out of belief in himself, Marie was there to fill him with the kind of confidence that has made him the star he deserves to be."

Few men pay their debt to their wives, but a vow that Jack made years ago distinguishes him from most men. He vowed, "I'll do whatever Marie wants, because not even my career is half as important to me as making the one woman in the world for me happy. If she asks me to quit, I'll do it or anything else she wants. I owe it to her."

Jack, you owe your wife a year of your life, and we feel she deserves that year. Give her what she wants because as you know Marie only wants what's right for you.

—Maggie Williams

SONNY & CHER

(*Continued from page* 25)

nothing of the strain and money it cost the Sahara Hotel) could be termed a "simple spat."

Someone asked an eyewitness (or in this case an "earwitness" to the quarrel since it was going on in the next room) if the row between Sonny and Cher had been loud. The answer was: "That would depend entirely on the sensitivity of your eardrums." The blowup actually came as no surprise to observant people. It had been coming for several days. In fact, it seemed to be simmering right from their opening night, and probably had been brewing much longer.

What seems to be the question uppermost in the minds of friends of the couple, plus their many fans, is: What would cause two people, as obviously in love for all of their eight years of marriage, to suddenly have such differences they would cause them to have such an altercation they would pull a show business "no-no" and walk out on a performance. Is it possible that the marital "seven-year itch" was hitting them late? But as is usual in such cases, there have been any number of people offering their opinions as to the reasons.

One faction claims that the rift was caused by "professional differences" between them. There are many fans and critics who seem to feel that Sonny should let his wife do most of the performing (both in nightclubs and on TV), and he should concentrate on songwriting (at which he is extremely adept), and managing their business affairs. Many patrons at the Sahara commented that they wished Sonny would talk less and let Cher sing more.

Then the rumor spread that Sonny's

(*Continued on page* 109)

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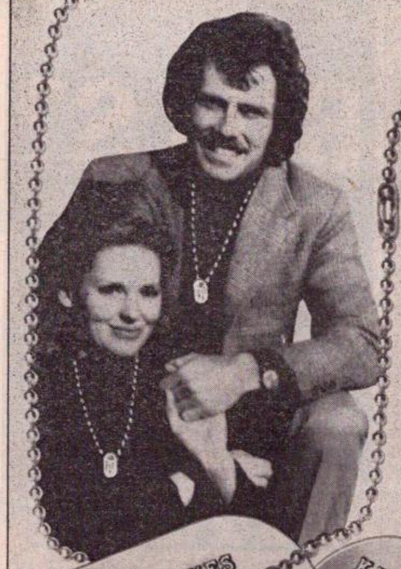

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Latin temper was aroused because of an amorous trombone player's attentions toward Cher. Those who believe this add that this was compounded by the fact that Cher's deadpan delivery in their nightclub act of a well-timed put-down of Sonny was beginning to get to him. When they first started that routine (which was "borrowed" from the act Keely Smith and Louis Prima did for years), Sonny wasn't sold on the idea. He'd say after they got offstage, "Cher, you've got a big mouth." This was because Cher's quick mind often found her spouting quips that were actually biting.

Cher has a phrase she uses in the act when she gets off a particularly good line (and some of them just happen, and have not been rehearsed previously). She'll say: "There's one for the Indian!" It always gets a laugh. Of course, the laughs are always at Sonny's expense. While it seems ridiculous that Sonny would be getting uptight about it again at this late date there may be some truth to it. On the few TV shows taped prior to their parting, Cher was beginning to come in for her share of the kidding, and the ribbing was being reversed. However, in their nightclub act, Sonny is still the butt of the jokes.

Another theory of what caused the bout is that Sonny, being a gregarious type (and also a shrewd businessman), was constantly inviting friends and business associates backstage. Now the heavy load of the performing was on Cher. It was hard for her to come right off stage after a 55-minute performance and keep smiling and be pleasant to visitors. True, she doesn't dance in her act, and the pace is far slower than those shows put on by Juliet Prowse, Connie Stevens, and Bobbie Gentry. In fact, what she does may seem to some to be practically a walk-on by comparison.

But Cher, who is almost 5 feet 7, only weighs 110 pounds, which is very light for that height. She is not the most physically strong of the ladies in her profession and therefore tires more easily. Occasionally it's fine for performers to give interviews (which Sonny and Cher do not do), or enjoy short visits with friends between shows. But the "drop in" crowd was almost a nightly thing with Sonny and Cher during their Sahara appearance.

In fact, the evening before the stars "took a powder" their dressing room was filled. The pair were in the next room quarreling when the people started to arrive. They came out and made a strained attempt to be gracious. But both seemed tired and tense. It was awkward for them and the guests. The atmosphere was heavy with tension.

Sometimes it is good when an argument between a married couple is interrupted. But, for the most part, it is better for a husband and wife to clear the air between themselves before having to face outsiders. As the last of the visitors was departing, the angry voices of Sonny and Cher were resounding loudly once again.

Whatever happened between the pair that Saturday night, it brought them to the point where Cher felt she had to walk away from the scene. Sonny apparently thought she would return in time to appear Sunday which is why he didn't notify the Sahara Hotel until two hours before they were due to go on. Putting the blame on his wife's being physically ill seemed a good excuse.

Now that they have kissed and made up and there is, at least as of this writing, a happy ending, it is interesting to analyze what are probably the real causes for the Sonny and Cher domestic difficulties.

Recently, Dr. Murray Bowen of Georgetown University Hospital, a pioneer in the field of family psychology, stated: "The more a couple seek togetherness, the more they end up having to get away from each other." The doctor warned that, while the popular concept of marriage stresses togetherness, too much of it can be the first step toward the killing of love. He contends that such closeness usually ends with one of the two personalities being obliterated in favor of the other. He added that: "If a couple stays fused, someone is going to get sick. It may be physical, emotional, or social illness, such as turning to drink. It is important for people to have their own identities, their own beliefs, and accept responsibility for their own comfort and happiness." Dr. Bowen summed up by saying: "The first thing to do is pull apart and put some distance in the marriage."

That seems to be exactly what Cher was attempting to do when she left Sonny and went by herself to San Francisco for a few days. Whether she has read of Dr. Bowen's advice or was acting on her own instincts, she somehow knew it was the right thing to do.

If there is one thing that Sonny and Cher have, it is "togetherness." In fact, they are almost never apart. Until their brief separation, they had not even spent a night away from each other in over eight years except for Cher's brief hospital stay when their daughter Chastity, now 3, was born.

They met when they double-dated with their best friends. Before the evening was over, Sonny and Cher were making plans to see each other again. Shortly after they eloped to Mexico.

Cher had been studying to be an actress-singer and Sonny had been writing (and selling) a few songs. It seemed natural for them to team up as an act. They struggled along until 1965 when the third record they cut, "I Got You, Babe," hit pay dirt. Within months they were playing to standing ovations at concerts. Unfortunately, it didn't last. By 1968 their brand of performing was no longer in vogue and most people spoke of them as being "has-beens." But Sonny, always ambitious and never lazy, found his blood boiling. He took almost every dollar they had and put it into a film, *Chastity*, starring Cher and written and produced by him.

Sonny recalls that: "I was mad. I wanted to be part of show business and was ignored. What I wanted to prove by that movie was that Cher and I were solid talents."

Unfortunately the film (which was so bad the Hollywood press preview audience chalked it up as one of the worst ever made) didn't do well. Broke, the couple had to do something. So they

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took to the road. Bill Miller, entertainment director of the Flamingo Hotel in Las Vegas, took a chance on them. They played to sparse audiences. What was worse, that Vegas appearance could have served as a warning to other nightclubs as to what was to come. They showed signs of temperament, and cancelled several appearances. Each time the excuse given was that Cher was ill. Few people believed this, because the failure to appear usually followed a tiff. And, when there is strife between performers backstage, it can never be kept a secret.

After three years they were up the ladder enough to be invited on *The Merv Griffin Show*. A CBS vice-president saw them and the network signed them as a summer replacement. They did so well that they were signed to a five-year contract.

Sonny and Cher served notice on the Sahara that they were unable to fulfill their last December date due to the strike of the CBS cameramen. While they played to capacity audiences, there are many in Vegas who believe that Sonny and Cher, if they continue their fight pattern, won't last another year before the balloon will burst again. Several of their friends have commented that, unless their personal relationship improves soon, the marriage seems doomed. And too much "togetherness" seems to be one of their prime problems.

How Other Couples Fare

The difficulty of working with your marriage partner is by no means novel. Lucille Ball once said she blamed the dissension between her and Desi Arnaz and their eventual divorce, on the fact that they were in each other's company almost 24 hours a day. Former Lawrence Welk champagne lady Roberta Linn, who recently divorced Freddie Bell after they had bought a restaurant-club near Los Angeles also attributes their recent split to this. Mimi Hines says she and Phil Ford came to a parting because "we seemed to never be separated, and after awhile this can become very irritating." Keely Smith and Louis Prima. Xavier Cugat and Abbe Lane, found the same problems. The list seems endless.

There have, of course, been instances when show business personalities were able to be both entertainment and marital partners. Jack Benny and Mary Livingston, and George Burns and Gracie Allen are two such cases. But in both instances the men were involved in other enterprises as well, so they were not with their spouses all the time. And neither of these ladies ever appeared with their husbands on TV or in niteries. They retired before their spouses went into these ventures.

This writer recently asked Robert Goulet if he enjoyed teaming with his wife, Carol Lawrence. "Very much," he replied. "But definitely not on a steady basis. By no means do we ever want to be known as a team. Besides, I'm sure that it must be very difficult for married show business teams to avoid friction when they're together so much."

Those who really have observed Sonny and Cher insist the main reason for the strife in the relationship is "too much togetherness." If this is so, then there's every reason to believe that the couple can solve the problem. Sonny could bow out of their nightclub act completely and spend his time writing more songs. An excellent businessman and a shrewd judge of talent, he could also take on the job of discovering and managing performers.

If "togetherness" is their basic difficulty, it is one that can be solved. Cher already took the first step by walking out and going away alone so she could get a clearer perspective on their marriage. Their many fans are hoping that Sonny and Cher will go on forever as husband and wife even if they should decide to go separate ways with their careers.

—BRIDGET WALSH

FLIP WILSON

(*Continued from page* 51)

lawyers to ask searching questions with each of the parties under oath—about all of the intimate details of the alleged romance.

Mabel would tell of meeting Flip in Hollywood in 1969 when they both appeared on a TV show. The two were said to have started dating in Hollywood and "later" in New York, which is Mabel's legal residence.

Whether they truly fell in love and whether many months later they fell out of love was not known. No doubt all the details of the romance would be thoroughly and exhaustively explored during the rigorous questioning by the lawyers as would the results of the new blood tests. The case for Baby Joseph would stand or fall on the complex legal factors that go into preparations for a paternity suit.

By the time of trial—if the case ever goes that far, since there always is the possibility of settlement in such matters—little Joseph might turn out to be the most important evidence in the litigation. As is often the practice in such matters, his mother would show him to judge or jury so that his every feature might be examined and compared with those of the alleged father. He would thus become "Exhibit 1" in the case, and the court would have to determine whether he looked enough like the defendant to influence the decision, all other evidence being weighed in the balance also.

Flip was sued as "Clerow Wilson, also known as Flip Wilson." (His production company is called Clerow Productions.) He is the father of four children by a marriage that failed. His former wife lives in Miami with his two sons and two daughters. These children of his early marriage visit him from time to time in Hollywood.

Although he does not deny keeping company in the past with petite, funloving Mabel Robinson, Flip was not about to admit he was the father of the baby.

In fact, investigators were said to

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have been put to work with a specific assignment—to find out all they could about the dancer's life during and before the time she dated Flip.

If he were to assume responsibility, financial and otherwise, for a fifth child, he wanted to be sure there was no doubt about the situation. In her turn, Mabel was reported to have said that she did not wish to antagonize Flip in any way. She wanted, it was said, a friendly, loving father for her child and was perfectly willing for any investigation to be made that would settle the question of paternity.

Her suit charged that Flip refused and continued to refuse to support Joseph, although he was well able to do so. Of course he was "well able."

Starting as a struggling black comedian who led a hand-to-mouth existence on the rocky road to recognition, Flip has risen to the top of the ladder with his Thursday night variety show on NBC. Money, therefore, was not the problem. Reputation and whatever was right made the case a contest.

It was noted that Clerow Wilson (he doesn't know where that first name came from and, if he did, he would send it back) did not back away from a court suit over the baby. His lawyers knew it was coming, as shown by the fact that they asked for an early hearing—four days after suit was filed last November.

Flip could have backed away from such litigation, with all its public attention. He could have paid a reasonable amount and got himself off the hook, so to speak. Even if he were to provide a regular allowance for Joseph until the boy becomes 18, he could easily afford to do so. Money was not the object.

It might have been possible also to make a lump sum settlement, as is sometimes done, without admitting paternity. But Flip did not choose to follow either of these easy courses, which would have meant a mere transfer of money without publicity. At the outset, therefore, he chose to stand and fight, to face the investigation and the depositions prepared for the second hearing set for late December.

In the meantime, legal troubles beset the TV funnyman on another front. Shortly after the paternity suit was filed in Los Angeles, Flip and several of his associates, along with NBC, were sued for $500,000 in Federal court. They were charged with misappropriating a sketch that was part of his October 26th show.

Plaintiff in the action was Mrs. Olivette Miller Darby, who contended that the sketch was based on material published in a book, *Shuffle Along*, written by her late father, comedian Flounoy Miller, and on part of his play *Nags And Patches*.

For Flip this was in some ways as distressing a charge as that contained in the baby suit. He writes much of his own material, is noted for his novel ideas and keen imagination, and relies on other writers only to the extent that the demands of a weekly show make necessary.

It was all very unfunny. On the one hand, he was faced with a baby who might be taught to call him father; on the other, he and his representatives were being accused—unjustly, insisted Flip's friends—of purloining a humorous literary piece.

It was not known whether Flip actually had faced the baby in person. The time undoubtedly would come when he would have to.

What would be his reaction? Flip has a tender heart for children, especially the children of homes that are not complete.

He himself came from a large and poor family that had to be broken up while he was still a young boy. Raised by foster parents and in a very real way a self-made man in his career, the 38-year-old comedian is sympathetic to those who are out of luck in this world.

Would his heart melt at the sight of Baby Joe? Regardless of the facts, Clerow "Flip" Wilson might decide that the innocent product of a love affair—someone's love affair—should not be penalized because of a legal quibble over who exactly was responsible.

—Brenda Shaw

DEAN OF HOLLYWOOD

(*Continued from page* 12)

his buddy, golfing professional **Ken Venturi**, married **Beau Wheat** in Cathedral City near Palm Springs. Frank not only gave the bride away, he played host and picked up the entire tab at a gala reception that followed at the Mission Hills Club. Of course, the Who's Who of the desert spa elite attended, but if it hadn't been for **William Demarest**, Sinatra would still have a bride-to-be on his hands. He stood outside with the intended holding onto his arm, awaiting the signal of the traditional wedding march. But no music emerged, and the organist was about ready to go into cardiac arrest when Demarest discovered the organ had been disconnected.

Scene Stealer: Joey Bishop should be made an honorary member of the Coast Guard. Within a month, Joey, while cruising on his 40-foot yacht, *Son-of-a-Gun II*, has come to the aid of two sinking pleasure boats off Marina Del Rey. In the latest incident he's credited with saving a man from drowning and, quips the comic, "I didn't even get my feet wet." The man was hanging onto his half-submerged cruiser, and Joey plucked him to safety. That's it for this month.

—DEAN GAUTSCHY

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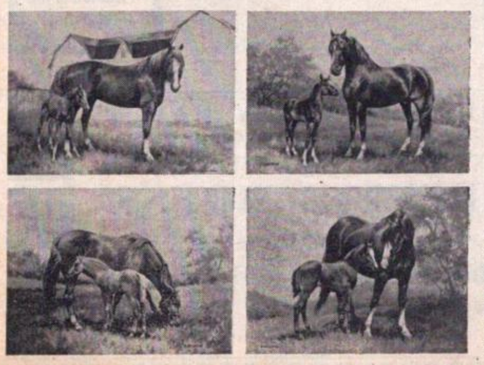

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